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VOL. XXXV.—NO. 13.

NEW YORK, WEDNESDAY, SEPTEMBER 29, 1897.

WHOLE NO. 917.



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THE MUSICAL COURIER, 107 AVENUE HENRI MARTIN,  
PARIS, September 14, 1897.

"Who's shall she be of the seven?"

Mlle. X., whose brilliant success last week in "Faust" has been duly chronicled, is a pupil of the celebrated Prof. Madame A., who deserves credit for her careful training, and is naturally very proud of her work.—*Journal*.

**C**OME down with me to Professor B's studio. I want to make my appointments for this term's lessons.

What lessons? I thought you studied only singing!

Well, I study singing with him.

With Professor B? I thought you came to Paris to study with Madame A.

So I did. I am with her. She is the real; but we have to take from Professor B, too.

What do you do with him, or what does he do with you?

Horrors! what a question. Why, everybody takes of B!

I know it; that is why I ask you why. What do you get from him that Madame does not give you, and why does Madame not give it you seeing you pay her a small fortune for her services?

Well, but she makes us take from him. Everybody does. We have to.

Yes, but why?

Well, to—to. He—we—he plays our accompaniments. If we can we sing by heart. If we make mistakes—we learn our lessons with him and say them to Madame. She could not bother with our faults, you know—she—

Oh, I see, she engages him to aid her. She pays him, of course.

Not much! We pay him ourselves!

And you pay him—

Artists' prices. He is just lovely to me; his price generally is 15 frs. an hour; he gives to me for 10. He has been just lovely to me. I don't know why.

And you pay her 25 frs. a half hour? How often?

Three times a week, and he three—

And you have to go and come between them. It must be tedious so much omnibus riding.

Oh, I have to take a carriage always. It is too far, you know. And then their time is so taken you lose every minute you miss. I tell you I have to hustle to catch them both. Some days—

You alternate the days, of course?

Oh, mercy, no; the other days I have other things. There's Madame C for French, and Mlle. D for Italian. You must know the languages, you know. At least, you must say you have taken lessons in them. You bet I cut across lots. I—

I thought one of the great boasts for Madame, at home, was that she knew all the languages. What good is her knowledge to you, if—

Oh, but she's just for singing language! She corrects us when we sing. She is awful severe. She just laughs at us and calls us bête when we are wrong; but, I declare, I don't know any more after— Oh, I just love her! She is just splendid!

Well, this is getting interesting. You pay those people, not she? Dear work, I should think, taking all those extra lessons. No wonder you girls get swamped, and use up in a year the money you get for four. Language professors have their 10, 15, 20 frs. an hour.

Mine don't. I am too sharp for them. My dressmaker had a sister. By sending a customer to the dressmaker I get my lessons for \$2.50. Italian same way. My shoe-

maker had an aunt who lived in Italy. I get that for little or nothing.

What has Madame to say about your taking lessons from that class of people? I should think—

Oh, she don't care. She doesn't bother about those things, you know. Besides, I have got to get things cheap. I am bound to succeed, and I don't know how long they will stand it at home. I must have them cheap.

And take twice the time to accomplish what you could if guided by an intelligent educator who knew how to plan your study, not to speak of the sort of language you get from the shoe and dress maker contingent.

I know, but what can you do when you have not got the money? I must divide around. There are the dictation teachers besides.

The what teachers?

Diction. It's the way we sing the language. It's different from speaking, it seems, and Madame is so particular.

She must be! I thought you said she corrected your singing language herself.

Oh, yes, she does too, but then—then—why everybody takes diction!

And you pay?

The woman where I board had an old godmother who used to be an actress. She let me make my own rates; one foot in the grave you know; glad of anything.

Must be a lively teacher! And your Italian diction same thing, I suppose.

Got to. Madame says that I am destined to make a great career in Italy, and of course she wants to be proud of me, and have her share in the glory.

'Pon my word it seems to me she will have precious little to say in the credit of your education. It seems well worth while, I must say, to cross the ocean to come to Paris to study with Madame A, and then pay Tom, Dick and Harry all over the city to educate you. What else do you pay for?

An accompanist.

I thought B was your accompanist, played for you when you knew by heart, &c.

Oh-h-h y-e-e-s, but then—we have to have an accompanist! Why, everybody has an accompanist. Got to. What does he do during the—the lesson?

Oh, he plays our accompaniments, and then he knows lots—diction, expression, tradition; he must, you know; he had lots of experience; he had an orchestra, I believe, in Béziqueville, and then he's awful nice; he is just as good to me as he can be.

Yes, at 5 frs. an hour!

He charges 10 to come to the house, but I am economical; I go to him. He sometimes gives me a whole ten minutes over. And if he looks at his watch he doesn't let us see it. He is so polite. I just love E, he—

Madame teaches you acting at least.

Oh, my, no! Madame does not bother with such things. Madame is just for—oh, she is just Madame, you know. She—

Who teaches you acting?

Acting? Generally we don't bother with it. Time enough for that when we get wind of an engagement and know what we are going to play. Then we pitch in, I tell you. We sometimes have to get all ready in three or four weeks. Lots of them never do any acting. It all comes, you know, with the light, and all the people and the orchestra and—you get all stirred up, they say; it all comes natural. Acting's nothing!

Shades of Garrick!!! And what do you do to "pitch in," pray?

Oh, we take of Professor F. He was of the Comédie Française, you know. Great! Everybody takes of F. Madame recommends him; that makes him dear, too.

He teaches you the sentiment of your roles. How?

Oh, dear no, he just teaches how to lift up our arms and put them down, to roll our eyes, kneel, walk like stage folks—you know it's different from everyday walking—and he acts for us the way he used to do; he's great. I just love him. Dear, too—20 frs. a half hour. No, when we study our roles that's another thing; we have to go to G. G is attached to the studio; he is the dearest of all next to Madame. He has sung in Europe, Asia, Africa—reputation—twenty years—oh—

He has a theatre, then, and gives you practice with other pupils in cast to familiarize you with stage business, make you at home, &c., has pantomime perhaps to develop expression?

No, he just takes us one by one like the rest. He has the most lovely studio—all full of souvenirs and beautiful things. He goes through parts the way he used to do, and then tells us to do the same and we cannot fail of making the same grand career he did. I can't remember half he does, though, he is so fine.

What do you do for stage practice?

We don't have any till we go on the stage and have experience. They all tell us it comes. Look at Miss X; the first time she ever heard the tenor and bass parts of "Romeo and Juliette" was when she went to rehearse it for the opera at L. She says she was so scared when

the tenor sang up so close to her she lost all consciousness, and they had to just push her through her part for the rest?

She is singing still at L.?

Mercy, no! Never sang but once as a "young American surprise." That was the last; could not be otherwise, she did not take from Madame A.

Ah, all the pupils of Madame—& Co.—always succeed then?

No, but then—oh you bother about such little things! you don't know how these things are. We must have experience; that is why I want to begin with an engagement for America with Mr. Grau, because while you are learning you get big pay and after two or three years you are trained watching all those fine artists, and you have lots of money in the meantime. I am not foolish about that, though, as some girls are. I would just as soon begin here or in Italy, only we can't get engagements; they say we can't sing the languages.

That is too bad after all you have spent on the dress and shoe maker people. It is shameful the money you girls have to spend on things that you do not dream of at home, and the way you have to distribute it about. You have all that carriage fare, too, to pay.

Yes, I almost always take a voiture. You have to, you know. You get hurried, hot, tired and wet. I would rather pay carriage fare than doctors' bills. I tell you, you can't get out of doing all those things. Once you get over here you've got to be ready for an engagement. How are you going to get it, and in one or two years? I'm not going to hang around all my life here. I want to begin making money, big money, live in the big hotels, pay my way big, do everything I want, have—

You are sure of all that after all those professors—excuse me, after Madame.

If I get to America, yes. A couple of years at that Metropolitan and you are set right up.

What do the girls do who cannot, actually cannot, take but from one teacher?

Never hear of them. They just take from some quiet teacher, who just teaches them the music. You take of a swell teacher and you have got to put on all those trimmings. That's influence, prestige, my dear.

Will you kindly tell me what you do at home in your room with your piano all this time?

Oh, we never study at home. We just have the piano because we're—students. We are never at home indeed. I am all the time on the go. I do nothing but go and come. You can imagine twenty-two, sometimes twenty-six, lessons a week, not counting the coiffeur to wash my hair and twice a month to the baths and the dressmaker.

Why can't—

Can't at home; no convenience; can barely wash your hands—I tell you we are workers over here, we study—

You do not study, you only take lessons. When do you read, for example, papers, stories of your operas, ideas of your composers?

Read! Never read a word! When would I read? Don't have the time! What's the use reading? I am a singer! What do I want with stories of the opera? I just take the score and blue pencil my own part and learn it and say it; what have I to do with the rest?

Oh, ho! that is what you do. That is convenient surely, and short. What does Madame say to that scheme—I mean the blue pencil?

What does she care, so long as I know my part? What should she care? I don't know what any of the operas are about; never thought of such a thing. I know my arias and whether I have to die or climb a rock or sit in a garden while singing them. That's all I want, I can tell you, and it's enough. With twenty-six lessons a week—

You go often to hear music, of course, get acquainted with all the fine art works, study the beautiful city, hear great people. You heard Ysaye last week.

Who is Ysaye?

Paderewski you must like; he could help you so much in phrasing.

Paderewski! Why, he is a pianist! What should I want with a pianist? I am a singer.

You saw Duse?

She's an actress of some sort isn't she? Oh no! When the Joneses were here we went to see Bernhardt; they were possessed to see her. She's nothing to me, of course.

Tamagno—

Why, my dear, Tamagno is a tenor! I am a soprano! you don't understand. Why should I go to hear Tamagno? Parks? gardens? I have never seen them. You must remember I am a singer, and then I don't have time. Besides it costs, with all my lessons I can hardly pay for my washing.

Madame directs you about your costumes, jewels, shoes, &c., for your operas?

Not a bit of it. Over on the other side of the Opéra there is a Professor G, who knows all about costumes, that is the dresses. We have to pay him to select our costumes for us, and then either buy the stuff of him or go buy it elsewhere. But we have to pay for the knowledge. Then there's H for wigs, same way; I for shoes, and J and K

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Will you kindly tell me what the great Madame A does do, whom you come all the way from America to study with?

Oh-h-h, you see, she just hears us sing and sing. She tells us where to sing loud and soft and how to manage our voices, and to do as she did. She sang thirty years, you know. I tell you she makes us cry and mad. Don't we get mad? One day she calls us all fools, who will never do anything, and the next tells us we will be the greatest stars that ever sung. That encourages us all up again and makes us determined to keep right on, no matter how we manage it. Oh, I tell you she's a superb teacher, and such a reputation, and that's why we all want to say we have been her pupils, we—

But I don't see that you are her pupils at all. I don't see how, by any right, she can claim you as her pupil. When you make you début, for example, the record by right should read:

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height of the next succeeding wave, and so increases the loudness of the corresponding tone without in any way interfering with or help from the original source of sound (pulse), the vocal bands.

Hence the use of the fixed (as to both size and shape) vocal resonator, namely, that of the nose, is to strengthen or add loudness to our vocal tones, our only other limited means being the extent (amplitude) of vibration of the vocal bands themselves, the loudness produced by which, however, increases not in simple ratio with the amplitude, but as its square, *i. e.*, twice the amplitude will produce four times the loudness.

Singers then who do not use their vocal resonators have only the loudness of the vocal bands to depend upon, and so too frequently, in striving to make the tone loud, "force it," ruining its quality, and straining their only instrument, and one which being once seriously damaged can never, never be replaced, as can any other instrument, not composed of living material.

(17.) The other resonator of the vocal outfit is variable in the size and shape of its aperture as well as in the size and shape of its whole interior. As a pipe or tube it can shorten within a wide range, considering its size, and can also vary its diameter within considerable limits.

The result of varying these several dimensions is to vary the prominence or presence of certain overtones of the series, and so giving rise to those differences in sound which are called "vowels" and which are expressed in writing by the symbols (letters) *a*, *e*, *i*, *o*, *u*, &c. It should not be forgotten, however, that in different languages the same vowel symbol is used to express different vowel sounds. Thus the sound which the Englishman represents by "e," the Italian represents by the letter "i," and so on.

We hope to return to this fascinating subject at an early date, having, we believe, said enough now to throw the burden of proof upon the gentleman who advances it as his opinion that (1) "the effort to call in the aid of the nasal cavities" is "a vagary," and that it is a "mistaken application of the science of acoustics since it has just been shown that they are, or can be, used to increase the power

## Voice Training.

By J. STANFORD BROWN.

## Article IV.—Vocal Resonators.

[A reply to Article IV. in THE MUSICAL COURIER, Vol. XXXIV., No. 20, page 6, of May 19, 1897.]

(Continued from last week.)

TO return to resonators, we may describe a resonator as any cavity containing air, which has at least one opening to the external air, and for our present purposes we shall consider the dimensions of the resonator as related to the pitch of the sound it is to echo or reflect. Broadly speaking, the only dimension of the resonator to be considered so far as pitch is concerned is its depth or length, *i. e.*, the distance from its mouth to the opposite far end, assuming the resonator to be otherwise symmetrical in shape—that is, a tube of uniform bore (diameter) or of uniform curvature if spherical, &c.

The facts are that to echo a tone of given pitch the length of the resonator (*i. e.*, its contained air column) must be for a closed pipe one-fourth and for an open pipe one-half the length of the wave.

Knowing that

$$\text{Wave length} = \frac{\text{frequency}}{\text{velocity}} = \frac{\text{frequency}}{1130}$$

we can immediately calculate a wave length when we know the pitch of its note or vice versa, and hence the length of air column, *i. e.*, the depth of the resonator, which will reflect it. If the depth and contents of the resonator be fixed (invariable) we may still "tune" it, *i. e.*, make it echo or respond to waves of different lengths, by changing the aperture—that is, by changing the shape and size of its mouth, *i. e.*, the end at which the air wave which it is to reflect, enters it.

(16.) The air wave then starts an echo in the resonator, which, being built for that pitch (length of corresponding wave), echoes it back just in time to add an impulse to the

of the voice without any fatiguing effort, while to produce the same effect by means of greater amplitude of the pitch mechanism (vocal bands) alone invariably produces strain and therefore harm."

It would seem as though the gentleman forgets when he writes that acoustical experiments that determine all about sound vibrations are useless to the student trying to master voice action for singing purposes, for since all vocal tone is compound, *i. e.*, contains overtones, and since it is on the nature of the combination that the color of the tone depends, and hence it is helpful to understand how the vocal instrument is made to produce different series of overtones, *i. e.*, tones of different quality, and to have an explanation of tone color which can be recorded and so made to appeal to the intellect through the eye as well as through the ear. The trouble with the ear is that there is no standard ear for comparison. We can only measure and compare accurately (scientifically) the air waves, which are transformed into sound in the ear.

Admitting, for the sake of argument, that voice training has degenerated during the period in which the scientific study of voice production has been pursued (which admission we are not at all prepared to make as a matter of fact), it still remains to be proved that the deterioration in the methods and application in voice training are in any way due to any knowledge added to the common store by means of the said scientific examination of the subject.

It is asserted that the air pulsations from the vocal bands are "not *pure tone*" (italics—J. S. B.) until collected and reflected properly from the hard palate." What is meant by this? As a matter of fact "purity" of tone is commonly used to denote either exactness of pitch (intonation) or simpleness, *i. e.*, a tone which is not compound, and yet, seeing that the vocal instrument is made so that it cannot produce a simple (non-compound) tone, some further explanation appears necessary.

Will the gentleman please define the term "focus of vibration." We know what a focus (meaning focal point) is in the case of reflected air (sound) waves, but a "focus of vibration" being a new term needs elucidation.

It is stated that you cannot see the air in motion. True, but if you arrange a visible flame so that it shall vary exactly in time and amount with the air wave, why will that not serve the purpose of observation exactly as well? And if so why is not sight then of most exceeding value "in a consideration of this (heretofore—J. S. B.) invisible and intangible process?"

The results are *not* subject only to the sense of hearing, as has just been shown, and hence the ear is *not* the only criterion, but all its judgments can be checked and proved by the eye. Hence the "psychical power of auricular discernment" becomes rather the figment of the writer's brain. It is a matter of hearing and of seeing, and has absolutely nothing to do with psychology, of which subject our friend seems absolutely ignorant (in a college-taught sense) or he would never have so misapplied the term "psychical."

The statement that the ear is a safer guide than the laryngoscope in judging "vocal emission" can be neither accepted nor denied until we are given a definition of just what is meant by "vocal emission." What does it mean? Will Mr. Davenport please explain how "psychical power" enables the "born teacher" to discriminate between "correct vocal effort" (correct in what? and is not all effort wrong?) and corrupt process (process of what, and why corrupt?)

The term "vocal sounds" is objected to, and it is stated that no such thing as a vocal *sound* exists. We presume our friend is correct in this, for the air wave becomes sound only on reaching the human ear, but we should have been prepared for this unexpected insistence on absolute accuracy of diction. We are told that vowels are never "sounds," but are always "forms" (of what?), and the context shows that by sound the writer means "pitch," a special sense of the word for which he gives neither explanation nor authority, and in a line or two further on the

word "sound" is used synonymously with "interval" in the expression "sounds or intervals of the scale." Most people would consider the interval the pitch distance between any two tones (sounds) on the pitch scale.

The statement is made that "consonants interrupt sound, so of course they cannot be sounds." We will accept the statement, although we are not aware that anyone claimed that they were sounds in the same sense that vowels are sounds. Dr. Curtis does not do so in his chapter on "Resonators."

With regard to nasal resonance our friend seems to be entirely at sea. The facts are that air waves can (1) pass out of the mouth alone when the nasal resonator is cut off by the soft palate, or can (2) pass out partly through the mouth and partly through the nose, in which we have the nasal buccal twang which we all abhor, and (3) we can have it pass entirely out of the mouth, but first echoed in the nasal resonator, thereby gaining power and also at the same time reinforcing such partials as the opening made by the soft palate will allow. If the gentleman is not prepared to admit the above statements as facts, he will please present his reasons and not merely his opinion, and we desire to say that Dr. Curtis is entirely correct in this matter, as every competent singer knows.

We shall await with interest the discussion of singing "dans la masque," and in conclusion beg to say that tone production without nasal resonance may be "pure" in some sense of that word known in Boston, but it cannot fail to be less effective and less rich than if all the resources of God's instrument, the human voice, are utilized to their uttermost. All other instruments are, we believe, the work of man.

(To be continued.)

#### The Yersin Sisters Sail.

THE Yersin phono-rhythmic system for learning French is at last in print, published by Lippincott. It can be had at the booksellers and in Paris at Bremano's, Neal's, Galignani Library, &c.

The authors and teachers of the work sail for America on September 25 to arrive in New York about October 8. Persons desirous of taking lessons or discussing the subject of the system's propagation in America may address Yersin Sisters, care THE MUSICAL COURIER, 19 Union square, New York.

The going of the Yersins to America should not be regarded as a professional venture, however, nor should their work be mere lesson giving to individuals. It is a measure of international importance. In view of the immense necessity for foreign language in travel and the immense amount of travel that is done, it is important. By its necessity in art and the deplorable loss to the art student in being obliged to unite the technics of a language to the greater difficulties of the art, pursued at an age when such technic is not only laborious but often impossible, it is still more important, still more to be desired. The system of phonics alone for French pronunciation made a part of our common school course would be an international benefit.

**Genevra Johnstone-Bishop.**—Genevra Johnstone-Bishop, the well-known soprano, leaves for an extended tour in the far West on October 20. She will be supported by Mr. Harry J. Fellows, tenor (late from London), and Miss Nancy Park McKee, mezzo contralto and pianist.

**Rudolf King.**—Mrs. W. H. Pearce, pianist and principal assistant of Rudolf King, the well-known Kansas City pianist and teacher, will give a piano recital in that city October 18, on which occasion she will be assisted by Mr. King, Miss Hazel Graen and Silas R. Mills. Mrs. Pearce will play among other selections the Grieg concerto and the Schumann fantaisie, op. 17, in C. Rudolf King's Standard Concert Company begins its third season early in October, a large number of concerts having already been booked.

#### The Story of a Waltz.

BY JACQUES OFFENBACH.

(TRANSLATED BY RALPH EDMUND.)

MY mother and sisters used to lull me to sleep by singing to me a sweet, slow waltz. I had never heard all of it. The first eight bars were the only parts of it that I knew. Perhaps those loved ones themselves were ignorant of the rest.

These eight bars haunted me—fixed themselves on my brain with all the greater force, because my charmed heart opened wide all the doors to them. Did not each note bring to me a thousand tender recollections? When they flitted through my mind I saw our old home—my father's home; I heard the voices of all those from whom I had long been separated, whom I had loved, and who had loved me most warmly.

I was in Paris all alone, earning my daily bread by playing the violoncello in the orchestra of the Opéra Comique. I was then at an age when most children are still at school, with many years of school days still before them. Although I was quietly jogging on toward the future, I regretted the past. Solitude was sometimes very oppressive to me.

This waltz, though nothing very wonderful, had at last come to assume strange proportions in my mind. It had ceased to be a mere waltz; it had become almost a prayer, which I hummed from morning to night, not as a supplication to heaven, but because it seemed to me that when I repeated it my family heard me, and when it echoed in my memory I could have sworn it was my loved ones at home who responded to me.

I cannot express how eagerly I desired to hear the whole of that waltz. I could not deceive myself. My continuations seemed charming to me when I extemporized them, but when I repeated them they spoke to me only of myself, and nothing of my loved ones at home, nor of the departed days of childhood.

Years came and went, but those eight bars did not fade away from my memory; on the contrary they seemed deeper graven on it with each succeeding year.

One day, feeling that I could stand it no longer, I set out for home to hunt for the waltz. As there appeared to be no special cause, for my journey my father and the rest of the family covered me with caresses. They attributed my return to an increase of affection for them. They were mistaken, for I loved them so dearly that I could not, for the life of me, have loved them more than I did.

I dared not breathe to them one word about the waltz, lest I should destroy their illusions. It seemed to me I should wound their feelings were I to refer to it. Those who know what it is to love will understand what I mean.

One evening my father, who was fond of hearing me play, asked for some music. He was a learned and severe judge, and I always felt a little nervous at being asked to play before him. That evening, however, I did not wait to be pressed, and, without any prelude to make my fingers agile, I played the famous bars of the waltz which persecuted me.

"Is it possible?" said my father. "Do you still remember Zimmer's waltz?"

"Zimmer!" I exclaimed. "Is that waltz by Zimmer? Are you sure of that? Who was Zimmer?"

"Zimmer was a young composer who, in times past, had some vogue," replied my father. "He began unusually well, and was becoming popular, when he disappeared one day and nobody knows what became of him."

"Do you know his waltz from beginning to end?"

"No, I do not."

"How could you, with your prodigious memory, have forgotten it?"

"For the excellent reason that I never knew it. Your

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poor, dear mother sang it to put you to sleep, and I dare say she never knew more of it than those eight bars."

The next day I visited every music shop in Cologne.

I asked the dealer for Zimmer's waltz. I did not know its title, so I said: "It begins in this way," and I sang the first eight bars. They looked at me smilingly, but everywhere I met with a negative reply. I returned quite vexed to Paris.

For years after this experience, and during all my travels, I never entered a music shop without asking for Zimmer's waltz. But all my efforts to unearth it were in vain. At last I gave up all hope of ever finding the rest of it and contented myself with the eight bars, which invariably haunted my memory.

One morning, while I was settling an account with Brandus, the music publisher in Paris, he said to me:

"I have just heard of a poor fellow who really has some talent."

"Are you going to publish his music?" I asked.

"I would like to do so, but he is old and has no reputation."

"He will acquire reputation."

"He pretends he was well known once."

"What is his name?"

"Zimmer."

"Zimmer! Did you say Zimmer? Where does he live? Give me his address. Quick! Quick!"

"I don't know his address. He is to come here tomorrow to take back his manuscript."

"Brandus, my dear friend, do me a favor—a very great favor. Publish that manuscript, pay it ten times what it is worth and charge the money to me, but send the excellent fellow to see me. I would give anything to see him."

Brandus promised to grant both of my requests. I waited impatiently all of the next day to see Zimmer. He did not come. I waited the second day—months—years. Zimmer never put in an appearance.

I was vexed at first, but afterward I became resigned to my disappointment. I said to myself that after all a wise man ought to content himself with little; that those eight bars had occupied a sufficient share of my life, and that I ought not to give further thought to the rest; that, after all, it could not amount to much since it had passed into oblivion, and, thank Heaven! the day had gone by when there were unknown masterpieces.

In 1871 I went to Vienna to attend the rehearsals of "Les Brigands." Vienna is fond of me and delights to spoil me. I am very proud of this and I never lose an opportunity to confess it. Whenever I visit the Austrian capital my friends, who are a legion, give me a most hospitable reception and I am forced to enjoy all the pleasures of that city, which is the city of pleasure par excellence.

One night, while we were returning from Die Neue Welt, which is one of the most curious establishments in the world, our carriages were brought to a standstill by a mob which had assembled in front of a fifth-rate ballroom, frequented by soldiers and suburban workmen.

We thought at first the crowd had been attracted by a battle between drunkards, or a conflict between lovers, for a man was lying on the ground. Dr. Falkner, who was one of the party, leaped from the carriage and went to see what was the matter. He was told that the ticket-taker of the ball had died suddenly. Dr. Falkner examined the man on the ground, and presently said.

"He is not dead, but is dying of starvation!"

Everybody tried to do something for the poor ticket-taker. He was given a glass of wine and a collection was taken up for him. We contributed liberally. The doctor promised

to call on the poor fellow in the morning, and asked his address. A woman gave him a visiting card, and going up to the carriage lamp, the doctor read aloud:

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"Zimmer!" I exclaimed. "I know him! Put him in the carriage. Quick! I will take charge of him!"

We drove to the address on the card. Zimmer's room was on the fifth floor. The door was opened, and our hearts ached when we saw—not the room, but—the hole in which the poor fellow lived. Four naked, solid walls; a little straw in one corner, an earthenware jug, earthenware porringer, a bit of soup—nothing else.

Luckily we were in what was called a "furnished lodging-house," and the rooms on the first floor were almost decent. We had poor Zimmer placed in the best of them. Dr. Falkner promised me that he should be well taken care of.

A week or ten days afterward a servant announced to me: "Mr. Rodolphe Zimmer." At last I had obtained possession of my waltz!

A tall old man, with a noble face, entered my room. Misfortune had cruelly scratched his wrinkled cheeks with her claws. His eyes were gentle and resigned. Long white locks fell on his black coat, which was almost threadbare, but very neatly brushed. In fact, everything about him excited sympathy.

"Sir," said he, "I have come to thank you for your kindness to me."

"It is not worth mentioning," I answered. "I did nothing but follow the example of your friends."

"I have no friends. I have not long enough to live to talk to you of gratitude. I have come merely to say 'Thank you.'"

"I repeat again, you owe me nothing. Do you know who I am?" I replied quite testily, for, to tell the truth, I thought his "Thank you" rather a poor return for all I had done.

"Jacques Offenbach."

"Yes, that is my name. Now you can understand that between brethren of the same profession the very least thing that can be done is to help each other."

"Brethren!" murmured Zimmer in a bitter tone. "You say that out of politeness. Alas! I am nothing but a poor professor with absolutely nothing."

"I beg your pardon, but you have had your share of popularity. You have had talents."

"I am obliged for your courtesy."

"It is not courtesy. It is my sincere opinion."

"You may perhaps have heard that, and you repeat it to me to lessen the bitterness of alms. You do not, you cannot, know anything about me."

"You are mistaken, and I am going to prove it to you."

I went to the piano and I played slowly the eight bars I knew so well. The old man lifted his head at the first notes. Stupefaction was followed by infinite delight. The artist in him straightened himself up and a beam of joy shone through the tears which streamed down his hollow cheeks. His emotion affected me so that I had the utmost difficulty to get through the eight bars. As I rose from the piano he ran toward me and took my hands, exclaiming:

"Ah, maestro! dear maestro! May God reward you!"

You have done a good deed. You have prevented me from dying—that was nothing. You give me strength to live—that is everything. So there is indeed somebody on earth who still knows me, and that somebody is *you*. Ah! how can I show my gratitude for this delight, which is so great, so unexpected?"

"In a very simple manner," I replied. "You have but to play for me the rest of the waltz."

"The rest—the rest of my waltz?"

"Yes. It is the greatest favor you could do for me. When I have told you why, you will see that all is not settled between us, and that I am still your debtor."

Zimmer sat down at the piano and played, as I had just done, the eight bars. Then he stopped. I was all attention. He seemed to be trying to recall it. His face changed from astonishment to pain. Suddenly he clasped his brow in his hands and exclaimed in terror:

"I cannot recollect it! I cannot recollect it! Good Heavens! I am going crazy—perhaps it is the excitement—*you* are listening to me—and yet this very morning I played it. That waltz is my life, myself—a very mournful life. Let me go home and I will bring the waltz to you. I will not be gone long."

"Be still more generous," I interposed. "Come and breakfast with me to-morrow and then you will play the waltz to me and tell me your history." That very evening a telegram summoned me to Paris. A month later I returned to Vienna. I then found that Zimmer had died in the interim, leaving a parcel for me.

I confess it was with emotion that I opened the packet. It contained the waltz, a small ring set with sapphires, an envelope yellowed by time and these lines traced by a trembling hand:

"MAESTRO—I owe to you the sole pleasure I have enjoyed in forty years. Allow me, while dying, to bequeath to you the three objects which have recalled to me my past happiness. I promised to tell you my history; here it is:

"At the age of twenty-five I had been betrothed for three years. I adored my love with all my heart and soul. I worked day and night to become celebrated that she might be proud of me and happy. I believe there are still living people who knew her. Were they asked they assuredly would say that there never appeared on earth a woman more perfect than she was."

"One evening her mother said to me:

"She is twenty years old; you may marry her."

"I kissed both the hands of my darling's mother. My betrothed looked at me in silence. There was such happiness visible in her whole expression that I felt too touched to be able to speak. I left them to go to Prague, in order that I might bring my father to our wedding. When I returned with him a fortnight afterward and, buoyant with happiness, brought him to her house to meet her, a neighbor met me at her door and said:

"Do not knock so loudly. She is dead."

"It was true. She was dead. I entered the house and found her old mother there weeping all alone. She was dead! There are young girls who die of consumption; death's advances are followed day by day, and in six months the love of a lifetime is given them; but my betrothed died without an hour's illness, all suddenly, without any warning, with no time for last words, with no time for farewells. My father sobbed. He led me away saying:

"Do not despair!"

"He had never seen her."

"Since that day I have vegetated—hopeless, disheartened, grieving and obscure. The inclosed envelope contains



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her hair. Seeing death approach, I have wished to burn it, but then I reasoned:

"If you do not die, you will never console yourself for its loss."

"I beseech you to burn it without unsealing the envelope. The ring I gave her on the day of our betrothal. It cost me 100 florins. I have been starving for many a day as I gazed on it; still it leaves me only with life. I bequeath it to you that it may remain unsold. Once more I thank you. May God keep all those you love!"

\*\*\*

I burned the envelope containing her hair without opening it. The ring shall not be sold. I have published the waltz.

#### The Lyric Glee Club of Milwaukee.

817 NEWHALL STREET, MILWAUKEE.  
SEPTEMBER 15, 1897.

##### THE LYRIC GLEE CLUB ENGAGEMENTS.

Hanover Street Congregational Church, Milwaukee, April 9, 1896.  
Lyric Society, Waukesha, April 23, 1896.  
Congregational Church, Waukesha, May 21, 1896.  
Orpheus Society, Racine, May 29, 1896.  
First Baptist Church, Milwaukee, May 31, 1896.  
Ethical Building, Milwaukee, June 18, 1896.  
National Baptist Convention, Milwaukee, July 21, 1896.  
Lyceum course, Whitewater, November 18, 1896.  
Plymouth Church, Milwaukee, December 10, 1896.  
Eisteddfod, Racine, January 1, 1897.  
Calumet Club, Milwaukee, February 11, 1897.  
Grand Avenue Congregational Church, Milwaukee, March 4, 1897.  
Hanover Street Congregational Church, Milwaukee, March 11, 1897.  
Trinity M. E. Church, Milwaukee, April 1, 1897.  
Plymouth Church, Milwaukee, April 22, 1897.  
Memorial Day service, Exposition Building, Milwaukee, May 30, 1897.  
Grand Avenue M. E. Church, Milwaukee, June 17, 1897.  
National Educational Association, Milwaukee, July 9, 1897.

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The club retains its hold upon music loving people.—Milwaukee, Wis.

A choir of fine voices, improving from concert to concert.—Milwaukee Illustrated News.

Every word comes to the ear as plainly as though but one person was singing.—Milwaukee Journal.

Well balanced vocally, their quality of tone is clear and sonorous.—Milwaukee Sentinel.

Their songs were much appreciated.—Racine Times.

Their voices blend in perfect harmony.—Racine News.

Their singing showed admirable training.—Whitewater Register.

THE artists for the approaching season engaged by the Glee Club are Lillian Blauvelt, Henri Marteau and Evan Williams, three exceptionally gifted performers. Musical students should not fail to attend these concerts. The director of the Glee Club is Prof. Daniel Protheroe, a thorough musician, competent leader and good drillmaster. In a short time he has brought his chorus to a surprising degree of excellence.

I do not care for glee clubs; the tone color is distasteful to me, the tenors are usually blatant and flat, the basses harsh, &c. Besides, the best music was not written for male voices only, also the music usually given by the Glee Club is light, trashy and often silly. What sense is there in a body of men standing upright and singing with force and precision ditties entitled "If I Were a Bird" or "The Owl and the Pussy Cat?" If Mr. Protheroe would admit ladies to his chorus in a short time it would be for him to say whether or not he would control the American musical field of Milwaukee. The Arion's day is well-nigh past, and the Lyric Glee Club can easily take its place. Mr. Protheroe is full of vitality, is businesslike and does not indulge in protracted spells of sentimental drooling while his chorus remains untrained.

This club has accomplished a great deal; it will be more pretentious in the future than it has been in the past, and

it will also amount to more, for all that experience, perseverance, musical training can do for an organization will be done. This club is becoming quite a power in our musical circles, and up to date has made for good. The greatest rival of this society will be the A Capella Choir. But inasmuch as the A Capella Choir is German through and through, in director and chorus and in tone quality, and since it appeals to the large number of middle class Germans of Milwaukee, it cannot really be a dangerous rival. The Glee Club is distinctly a fashionable institution, and is patronized by Milwaukee's *elite* "sassity," as it were.

Naturally, there is room for improvement, and the improvement will be made.

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Did I hear anyone say that Bach's orchestra was to be endowed, or that a new orchestra was to be gotten up for and conducted by Mr. Arthur Weld?

People ask me, "Why do you notice those wretched musicians, and little, cheap orchestra fellows personally? they are not worth the ink." I consider this a mistake. I could arraign Milwaukee en masse exclusively, and the individual would escape; and it is the individual, cheap, mean musician who largely makes Milwaukee what it is en masse. It is only when I fling open to cleansing breezes their personal meannesses that they give heed. When I say, "You and you and you have done thus and so; you said this to injure that man; you through jealous rage have sought that other man's ruin; you told that lie; you manipulated that plot to oust this director," &c., then only do they care.

As individuals, of course, they are not worth while counting; but just as an orchestra is no stronger than its weakest part, so Milwaukee is no higher than its meanest musician. Every fibre of the fabric must be strong and considered, otherwise the entire fabric could be on the point of disintegration, for all one could tell. Hence the attention I pay to unimportant, ignorant people.

It would please Philip Hale to know how often his criticisms in the Boston *Journal* are quoted here. Our cleverest writer upon musical matters regards Mr. Hale as an authority and says he is the best musical critic, or cricket, in America.

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After students have mastered Berlioz on orchestration and studied carefully the works quoted by him they had better buy F. Corder's "The Orchestra and How to Write for It." This is one of the most concise, comprehensive books with which I have ever come in contact.

As we all know, one cannot learn to write for a modern orchestra to the best advantage by studying Berlioz, for since his day there has been a revolution in brass instruments and Sax has doubled their capacity. Still Berlioz is the foundation. By the way, it is interesting to see how the "Encyclopaedia Britannica" dismisses Wagner with a word and a kick. The article on "Music," could scarcely say less about the great master than it does.

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The Arion Musical Society will give the "Messiah" at Christmas. In February I note with joy that Saint-Saëns' "Samson et Dalila" will be produced. This is all of the program announced to the public. I am anxious to hear Saint-Saëns' celebrated composition in its entirety, and I do hope that the Arions will rehearse hard and often enough to keep from slaughtering it. I have small faith in the abilities of the club to give this composition satisfactorily, especially when I remember the peculiar atmosphere, the French delicacy, the sensuous perfume pervading it.

Last year the Arions did not succeed in mastering the notes of the works undertaken by them. Can they this year succeed in learning the notes, tempos, attack, intonation, and then the correct interpretation, the Oriental atmosphere as well? I doubt it. It will surely be mechanical, perfunctory work. You'll see. Besides, I doubt whether the director can get the right interpretation out of

a composition very different from his beloved threadbare oratorios.

To give a piece like this well one should have a peculiarly intelligent, cultured chorus, and an especially gifted, dignified director; also thoroughly equipped soloists. It goes without saying that the director should be a thorough French scholar and conversant with a vast amount of French music, which is unlike any other music ever written. I hope Mrs. Katherine Fisk will be one of the soloists; there is a subtle delicacy about her voice which particularly adapts it to this music. So much modern singing is a howl, a yell, a whoop, based upon a tremolo.

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Of course, I consider my brother the best teacher in town for beginners, vocal or instrumental, or for the science of music, but as I do not wish him to teach I can't recommend pupils to him. Aside from him, these teachers are excellent instructors: Miss Adelaide Ricker, who is teaching in Mr. Julius Klauser's place; Hans Bruening, piano teacher in Luening's Conservatory; Max Winné, a pupil of Von Bülow; Mr. Jahn and Mr. Brueschweiler—these are piano teachers. Vocal teachers are as follows: Mrs. Stacy Williams, Mrs. Florence Forbes and Madame Hess-Burr.

For violin there are Jacob Reuter, Martin Wingerter, Florence Hendershot (for beginners) and Theodore Kelbe. Jacob Reuter can polish off advanced pupils; Mr. Wingerter can take a pupil along from start to finish. He is our best violin teacher, and one of our most hard working, kindly musicians.

Teachers of the organ are Mr. Williamson, Miss Lillian Way and L. H. Eaton. Mr. Williamson would be an honor to the faculty of any conservatory. Miss Way is a Milwaukee girl of great ability. She is well known in the East and West, was a pupil of Frederic Archer, and has much of his charm of playing. She has talent, power and knowledge, and is probably our best organ teacher. Mr. Williamson and Mr. Eaton both have their time occupied by church choirs. Miss Way has achieved great success with her pupils; some of her little piano pupils have elicited much admiration. One cannot give the names of all the teachers. I have given those of the best; besides, I can thoroughly recommend them. I say: "Go to Mr. Bruening, Mr. Brueschweiler or Miss Ricker for the piano; to Martin Wingerter for violin; to Miss Way for organ." After concerts read the *Journal's* criticisms; these are invariably correct, for our best English critic is on this paper. If you are German read the *Germania*; but the critic on this paper is a better director than writer; however, his criticisms are usually satisfactory. Spend your money on concerts, don't waste it at the Academy, Alhambra or Bijou.

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The concerts of the Musical Society should be perfect considering the work they do. They rehearse three times a week, once for the men, once for the women, once for both. I shall attend their concerts this year and give attention to the calibre of work of this old society. The director is a hard working man, and I hope the season will be a successful one. This society has money, it has a long list of subscribers and its prices are high—almost as high as I should like to see its doorman swung.

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The revenge of the Trio Club has fallen! Passes have been denied me, because the club feared to give me any opportunity to criticise its violinist or other members. I am put to the horrible alternative of paying \$1.50 for a ticket or staying away. Now, for 5 cents, the price of a sandwich, I can go to one or two popular restaurants and hear more music and more musicians than I could at a Trio concert and have \$1.45 left upon which to riot. The musicians at these restaurants are as skilled as the members of the Trio Club, too. It is better economy and more fun to stay away from the concerts. Besides, I can make up six combinations of three men each to equal in excellency the members of the wrathful club. By the way, as a matter

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of speculation, I wonder if the pianist of the Trio Club, who spells criticise with a *z*, and is an enemy of punctuation, can play from memory Liszt's "Mazeppa," "Fire Flies," "Wilde Jagd," Paganini etudes, &c.

We seldom hear this music, and if he can play it I am sure we all would have a curiosity to see how he would do it. Then he might struggle with some of the characteristic music of Gottschalk, and show us whether he has imagination, temperament of a human temperature, technic sufficiently delicate to enter into and understand music un-Germanic and not by Schumann, Schubert or Brahms. At one of his concerts let him give us Liszt's "Mazeppa" and "Fire Flies" (which my brother describes as beginning with a run, then both hands come on the piano and run all over it). The "Mazeppa" is a dramatic piece no white-livered pianist can play. I heard a musician, an intimate associate of the Trio Club's pianist, speculate whether or not he was afraid to play solos of any magnitude in public. This pianist should demonstrate whether or not he is thus afraid, otherwise we will be justified in removing his name from the list of our best concert pianists. Of course all music should be memorized.

\* \* \*

Why do violinists usually keep their violins in such a filthy condition? It is disgusting and inexcusable when ten minutes a day would suffice to keep them at least clean. I know it is hard to remove old rosin, finger marks and grease from the varnish of an instrument, but I never have any trouble. Here is a simple receipt. Some time ago I purchased a priceless old instrument; it was incrusted with the dirt of two centuries, more or less; the varnish was not visible under the tailpiece, strings, keyboard, or in places on the scroll and side pieces. The varnish was sound, so I put some kerosene oil on a linen rag and rubbed the instrument thoroughly and carefully. The dirt rolled off.

After you remove the dirt rub the violin lightly for an hour with a silk cloth. Kerosene gives a good polish and beats onions, or soap, or water, or those other applications all to pieces. A soiled instrument is more inexcusable than a dirty face. After the first cleaning ten minutes a day will keep any instrument spotless. The bow and scroll should receive daily attention also. If a violin isn't worth keeping in order it isn't worth having. When I see these violins and cellos incrusted with dirt, sticky and full of finger marks, I am ready to wager anything that their owners do not take their daily bath.

\* \* \*

People who write violin etudes, leading the pupil from the study of one position to that of another, should mark the fingering right through the etude; it is not enough to mark it for a bar or two. It is hard enough to play clear intonation in new positions without having to puzzle over the fingering. How is a pupil to know whether he is to come down out of the fifth position on the E string and go into the first position, or keep in the fifth position as long as possible, cover four strings and only go into the first position on the G string?

Experienced players can discriminate, but not young pupils, who worry and fret needlessly because the etude writer saved himself a little mechanical, manual labor. A pupil cannot receive too much assistance when first being initiated into the mysteries of new positions. I have seen some etudes which are for young pupils, which circle around over three or four positions, and have never a mark to show in what particular way certain passages

should be given. Teachers should be more careful about teaching their pupils how to shift positions. I have heard pupils play difficult pieces who could not tell how to go into position. If they "get there," that is all that is necessary.

Consequently we hear glissandos, which sound as though some one had a cat by the tail, and which are not marked in the music, from the slovenly fingers of a poor pupil who can't get in or out of a position unless he slides there. He trusts to luck that he will stop at the right note. There is a great deal of unclean violin playing, which a little intelligent instruction would clean up. Is there anything more horrible than the mainstay of poor violinists—that awful portamento? It has an equal in the tremolo affected by some singers. I know one violinist in town who slides into all his positions. Frequently he slides too far, then he slides back again in utter unconcern. Sometimes he neglects to slide back and goes on in a half position, which gradually grows into a whole position, and there he stands, playing anywhere from a half-note to a major third away from the pitch of the piano. There is no describing such things.

I heard of a girl who started her song a note above the pitch of the piano. The accompanist shivered, but kept on, hoping she would ultimately "come off her pitch," but she didn't; she finished in triumph, and the accompanist was confined in a lunatic asylum next day. This happened at a church fair. Funny things often do happen at church fairs. That girl is alive and well to-day, studying singing in Europe, too. Perhaps you will hear her some day. When I first heard her I wanted to file her voice and break it up into human voices; she could easily have become a chorus. It was a case of "In union there is strength," and she wouldn't become a chorus. She had vocal cords composed of tenor, bass, alto, soprano qualities; a sort of *E pluribus unum* vocalist as it were.

If you could have heard the premonitory whoop with which she started upon the uncertain noisy sea of the "Inflammatus" from Rossini's "Stabat Mater;" if you could have heard her slug high C, if you could have heard the menacing mutter of her intermingled, not to be extricated, chest tones, which ran up to two line C; if you could have heard her pierce the trembling ether with an E in alt. which never came from her throat, she seemed to blow it out of her nose, you would think the life of a Milwaukee critic was indeed fraught with disasters and great perils. "Sweet Alice, Ben Bolt" "Trilby," never allured Svengali with any more of a helicon tuba with piccolo trimmings voice than did this modest looking, retiring, slender young girl periodically shatter the nervous organizations of our audiences. She meant well, too. What road is paved with good intentions?

Never mind, there is no other human like this human, and she may in the course of time repent. I wonder how much horse power one of those tones is equal to.

When J. C. Fillmore writes an opera based upon Indian life, in which he will coral alleged melodies and harmonize them with choral harmonies, she could take the part of Princess Wow-wow, or Squaw Bow-in-the-legs, otherwise may she hold her piece, or peace, forever.

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### Have We a Musical Standard?

MAY FLORENCE SMITH.

School Stenophonetics for Reading Music and Old Italian School for the Voice.

Editors the Musical Courier:

THIS question, so ably argued in your excellent columns, is not a new one. It has been asked for many years, with many answers and many disputes concerning both the musical standard and the possibility of it. Be the question asked of a musician, there can be but one answer regarding both the musical standard and the possibility of establishing one. It begins, like charity, at home—and once established remains there. The possibility is a foregone conclusion in the fact that as a nation we are brilliantly musical for a baby in long clothes only waking up to the realization of art, but the point of actual achievement for all those intending to study with a view of becoming masters of their art, the one fundamental principle, seems lacking in almost every aspirant. In other words, they do not begin at the bottom—or at the beginning.

At seven or ten years of age a girl or boy is put to the piano or the violin, with some instructor (?) usually chosen from economy's standpoint, and with a better reputation as a performer or professor than a real teacher, and herein lies so much mischief and after-discouraging undoing; this is speaking from a general standpoint. These lessons continue for a year or so, with some amount of showing, according to the aptness of the pupil and the diligence of the teacher; but of ten such cases probably three will pass muster in examination as to the fundamental principles of music, and of these three one may be able to correctly read a simple study through at sight.

I say a simple study because it cannot be expected that any pupil, except one of exceptional brightness, will read other than a simple study through after a year's instruction, with thorough understanding as to the tempo, expression, points and signatures, or to learn or interpret for that matter; but what ought to be—what ought to exist—in such cases is no piano at all—no instrument. Nothing but a mentally acquired knowledge in any case, after a year's work, a splendid understanding of the first principles of theory mentally digested and in growth to build the pianist, the violinist and the singer that is needed to start the basis of the musical standard of America. In other words, we should begin by teaching "Inch Lessons in Harmony" in the schools—all schools. What private school will acknowledge this? It should be a general branch, just like writing or spelling. Children should be taught the simplicity of transposition, which means reading, the first element, and I advocate that until a year has been spent in such a study, forcing nothing, taking things by degrees, neither piano or any instrument, even the voice, should be adopted at all. Witness the entire relief from drudgery absolute, both for teacher and pupil, and witness, too, the speed of the aspirant after a year's short study, and then you can easily understand how a three years' course of study here, the right way, will enable any aspirant to go abroad equipped for a two years' course and excel, since "go abroad" they must.

Music is a language more potent than any other, and the greatest fault lies in ignorance of home influence just on this point. How many parents realize that if their children be musical and apt the one great essential is the rigor of rightness. Music is such a developer, such a sanitary ad-



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I am speaking now of the musical child as the one giving promise absolute and who loves and lives his young life through it, for be it remembered that the musical child and the child who loves music are not the same being—there is a great difference. The latter should be allowed development with no tax whatever to become anything at all, played to, sung to, but never "put" to anything except it expresses a wish for it. The former should, on the contrary, be taxed for investigation's sake, and being found capable and really gifted, the principles of his inborn genius, if there be any, made clear and practicable; simply this, a profound knowledge given him of theory and harmony, after which, his capacity to receive being proven, the halter should be removed and he "let go" after the advice of Prentiss Mullford's splendid essays on this score.

It will amaze you, my good people, to see how a little genius will expand if you give him the right to, if you let him see the way without driving; but if, on the contrary, he goes on for years cramped with technic alone, blind to everything save the mechanical process of piano playing, or violin playing, or the vocal student simply a human instrument the same way—in which he of course excels to a degree—you have the same story over again as is told me daily through letters from those wishing to get at the light, in which I read. "I want to begin to understand music, to learn to read it? I have been going to take up harmony and theory and shall do that when I get further on." How much further on? What does the writer mean? Then continues: "Have always wanted to learn to read music." Another writes: "I have studied music for several years and want to get to Paris next year. If I come to New York in May could you teach me to read by the 1st of July?" And still another: "I am going to Germany for a few years' study and want to understand music better before I go. I sing from several operas and have a large repertory, having studied for years with various masters here. Could you make me read in a six weeks' course?"

Now what amount of such training is going to insure any musical standard in America or anywhere else? And yet this is the ordinary aspirant's condition at the end of three or four years' study. When students get "abroad" in this condition it is not to be wondered at that no success attends their efforts. Not even able to read the language they would interpret! Just as a lapidary will not undertake to polish a mock gem for a fine setting, so neither can the master feel any satisfaction, or indeed obligation, in accepting the mediocre student for his time and patience to be spent on groundwork, which ought to insure any student's approach to an acknowledged genius for guidance and completion of study. I say "completion," but there is no "completion" in any study.

When a student reaches twenty or thereabouts, with the proper training, he or she should feel equipped to seek the "atmosphere" of "German Lieder," or "Romans française," or English ballad singing, or indeed grand opera, and rightly enough they should seek it, too, because it is like drinking wines from finely seasoned old casks; but be prepared for this, be ready to go, be equipped for the drinking, my good friend—the quaffing is heavy. Paris and

Germany record thousands of students gone from here with but the one perfect equipment of longing—longing, and nothing else—as the sole equipment for study; scant purse, scant musical knowledge, scant parlance, so that in the country they enter they can scarcely ask their way.

No wonder they stumble and drop by the wayside, and die, too—no wonder indeed. Romantic and multicolored as may be the phases of greatness, there is the stern law staring you in the face ahead of everything else, that action along the line of rightness alone can carry you to the front and find you ranked with the greater lights that, as a people of growing appreciation, we demand. We demand of our own—we demand what is ours—to acknowledge and then to maintain as a people not in personal individual chatter with the "pros" and "cons" in a much abused voice as to how "American talent is treated." We have the most beautiful voices in the world, it is said. We are a clever, an ambitious, a very musical and appreciative country, and yet with the phenomenal charity that emphasizes our greater deeds we will quickly draw aside the coffer-drawer to fill the purses of foreign artists and deny our own men and women their rightful places in work for which they have rightly fitted themselves, and thus forbid an establishing of a standard for which the many have splendidly striven and achieved.

We have excellent teachers, capable and ready to do fine work at rational prices; we have great singers, we have musicians, and the quicker we acknowledge this fact the quicker we are going to reap the benefit of the truth of national independence in art of any kind. Let the fact lie there in the household that right teaching and good teachers are the cheapest. Time and again one hears the remark from intelligent people, "Oh, well, she or he is only beginning, you know," and thereby implying no necessity either of a good piano, a good violin, or a good teacher for both—the same with the voice.

It is so with all classes of embryo musicians that most of the perfecting process comes with much undoing because of undue haste in the beginning and really no knowledge of how to begin. The voice suffers because no bridge has been insured, and in many cases the break is very apparent and always considered unmendable beyond a certain age—when any break, no matter how bad, is mendable to utter perfection and voice endurance. Forcing "chest" tones and over-forcing "head" tones (as though there could be either) is the reason commonly given; singing "too young" another reason, when such artists as Patti, Lucca and Sontag were world famed and established at twenty-two or three. Unless we undertake and complete study with the right groundwork we will always undo and undo.

Let singers, therefore, know reading of music as the language they have adopted to interpret with the right study—the study simplest of simplest in the alphabet of transposition, which is only explained personally, not by correspondence, which embraces the theory of it in simple and concise form; let them, too, know the possession of their voice, whether it be an alto, a mezzo, a soprano, a tenor, or a base, in *veritas*. It is not compass that established this; it is color. Know the color, then paint accordingly; and since they must for "atmosphere" seek the old lands of old lore from centuried pasts to drink in the perfecting draughts to their welfare and success, strength and durability go equipped and ready; else go to begin. There is no doubt that European study is profound, because it is what it is. It revels in the work, and the perfecting of the works of great masters, great workers, because it will not

tolerate anything but the "right way," and, as I say, it is like the drinking of wine from old casks, and the quaffing is heavy.

#### Notes from Paris.

"TRISTAN AND ISOLDE" at Aix, "The Meistersingers" at the Opéra, and "Sapho" at the Opéra Comique are the salient dernière notes. To be sure, the latter is still an unknown quantity, but the combination Massenet-Calvè-Sapho is already far from banal. Then the "coming of Mossakowski" is a ripple. Reproach is visible in the ancient walls of the menaced Conservatoire building. And the initiated are wondering why on earth the Isle of Wight should be chosen as the *fin de siècle* tryst now, this the third time this year! For those who imagine it different, let it be known once for all that "the Wight has a thousand eyes," just the same as any other place, and if "the day is done" for three interesting rendezvous it is only just what might have been expected.

Advanced spirits disposed to discouragement may reflect that the signal success of "Tristan and Isolde" at a French watering place—of all places—is due to the unyielding, persistent and unrequited efforts of M. Chas. Lamoureux, who in the teeth of the waves has kept the "new drama" before the ears of Parisians, and so made it possible for them to hear and understand the new creed and accept this, one of the most subtle of its tenets.

M. Gandrey is the name of the valiant director who has had the courage to risk so serious a step and undertake such an immense labor. Considering that "Lohengrin" and "Samson and Delila" were given the same week, the enterprise of this man deserves to be appreciated. A better collaborator could not have been chosen than the eminent and intrepid Jehin, whose talent for toil is something prodigious. Madame Deschamps-Jehin, his talented wife, was Brangaene, Mme. Chrétien-Vagué Isolde, and M. Cossira, as Tristan, is the same who created the role at Brussels and whose piquant villa at Mont Dore is named in commemoration of the tenor's brilliant success.

The same old "Faust" is going on night after night at the Opéra to satisfied audiences. Miss Wyns is being compared with Delna in the Werther succession at the Opéra Comique, and a "Last Rose of Summer" performance of "Lucia" is going on at the Porte St. Martin.

The idea of the Porte was to give opera at popular prices (1.50 to 8 frs.), a well enough thought, but, as everywhere else in this world, it is evidently not understood by the management that things may be moderate in price without being negligent or tumble-down. Less elaborate, yes, that has to be; but a print dress can be made in fashion just as well as one of silk, and because a dinner is simple is no reason why it should be thrown upon the table.

The music is very, very beautiful, though. It strikes right home, and always will so long as sense feels rhythm and melody. The famished people applauded ravenously and the house was well filled. Many were comparing it with Patti's performance at Monte Carlo last season, the last time it was heard. The sextet alone was worth twice the price of admission. It was the first time I had ever heard it in opera. The last time I heard it they were singing an Ave Marie to it in the organ loft of an uptown New York church, and the minister, who, it seems, had been one of the boys in his day, was red in the face with rage and memories.

Vocal music has become a feature, and a very welcome

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one evidently, of the park programs about Paris. On the program of the Twenty-eighth Regiment Band in the Luxembourg Garden, Friday, solos were sung by brave soldier boys, the others joining in the chorus. "Le Mistral," by Clerice, produced quite a sensation. "Overture to the Last Day of Terror," by Litoff; "Crépuscule des Dieux," a mosaic on "La Navarraise," and some instrumental solos were other parts of the program excellently played.

The best attention given to music in Paris outside of the Conservatoire is that given at these garden concerts. The glorious autumn beauty of the Luxembourg at this epoch is indescribable. I absolutely pity people who do not live in Paris. And yet none of our students over here ever see these places, and, what is worse, they do not care to.

\*\*\*

In speaking some time ago of the value of Colonel Buel's "Stories of the Opera," I forgot to mention a most important use for them—namely, that for opera singers and students of opera. The ignorance of plots and their characters and locals by these people is something deplorable, and the blue penciling of individual parts suggested elsewhere is no fancy, but absolute truth. Of course impersonation under those circumstances is impossible. Speaking with several on this subject, I find there is an utter lack of information on these points. A score or libretto gives no clue to the "life" of the plot, and even original, searching singers do not know where to turn.

"I would give anything in the world for a book where I could find it all in shape," said a débutante yesterday who anticipates a season in Italy and is blind in a sense as to her business.

\*\*\*

A fine compliment comes in a roundabout way to that modest artist, Fidèle König, of the Paris Opéra. A friend of Mrs. Theodore Thomas, of Chicago, desirous of studying the vocal works of Saint-Saëns, asked the master to whom he should go for instruction. Saint-Saëns unhesitatingly replied: "Go to Fidèle König; he above all others can teach my music." The fact that Mr. König had never solicited such a favor from the composer or given him even a hint that he had established himself as professor of singing makes the expression all the more valuable.

The following letter, dated September 5, was written by Madame Marchesi to a friend:

Ceding to the urgent prayers of my family, my friends and my pupils, I have renounced all intention of going to America this year, as was at one time suggested, and I hasten to make you aware of the fact, &c.

Three singers who met in Madame's parlors this morning were Melba, Madame Saville, coaching in "La Bohème," and Francisca, preparing the roles for the Italian season.

Young Mr. Mitchell, Melba's brother, after passing the summer in Switzerland, leaves to-night for Berlin to study music seriously. He will study composition and harmony, as he has some idea of writing. Small, blond, young, he has his sister's features without her expression. He has a light tenor voice, which was being cultivated by Trabadelo.

Marie Roze writes:

I cannot tell you how interested I am in the discussion going on in THE MUSICAL COURIER in regard to "Training of the Voice." She upholds the theories of Dr. Curtis. "I do not know Mr. Warren Davenport," she says; "but I know that the only way to place the voice where it ought to be and to preserve it pure and without vibrato is to study the exercises with the mouth closed, without, however, allowing it to become nasal (sans chanter du nez). How many voices badly placed and worn or used have I saved by this method! This was the method of Delsarte, Warzel, indeed of all the great singers who preserved their voices fresh and without vibrato

to the last day of their lives. Without this method one sings with throat or chest, which ruins the voice."

(THE MUSICAL COURIER would be most happy to receive opinions of other Paris teachers on this and kindred points. It is my opinion there is too much repertory and too little analysis; too little of technic and science in the Paris studios; too little of the pedagogic, the educational side of vocal culture for our students—that is in studios where there is too little of it. Yet these artist teachers here have had immense experience, and interchange of their views would be invaluable to our American people who are seeking earnestly for underlying truth.)

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Mr. Gunsbourg, the Monte Carlo "little giant," passed through Paris this week. "Hope Temple" is in town. De Lara and Mr. Grau are among musical personages looked for. Moszkowski is already being sought for by ambitious foreign pupils.

Madame Riss-Arbeau, the popular French pianist, is engaged by M. Hermann Wolff for a series of concerts in Berlin. The first two will be given in Bechstein Hall the 4th and 15th of January. This artist has over 1,000 piano compositions at command by memory. Her specialty in France is recital of masters, classic and modern, which are largely followed. The French body artistic bespeaks for her a warm welcome in the German capital. Massenet is enthusiastic as to her certain success. The Berlin tour will be followed by other engagements, and she plays in Switzerland previously.

Fournets, the popular bass chantant of the Paris Opéra, is director of the vocal department of the Ecole Polytechnique, Paris, of which Madame Paquet-Mille is head. Fournets is from the Pyrenees, artist born and superbly trained. His celebrity as Mephisto is national. He has won his own place by virtue of superior personal gifts, and remains simple and sans pose, becoming the true artist. His wife, a Parisienne, is highly endowed as a painter, possessing already medals from the Salon. She is very handsome, of Spanish type.

Edouard de Reszke, speaking of American society, says that nothing surprised him so much as the objection by rich American parents to give their daughters in marriage to sons of wealthy Europeans on finding the pretenders to be "men of leisure."

"I have known," he says, "cases in my own personal experience where such men were rejected simply on the ground of lack of occupation. I cannot imagine why money should be made a ground of objection, seeing that those people are already immensely wealthy."

When it was suggested to him that it was not a question of money or no money, but that the fact of personal inactivity made its mark upon the character, a mark not at all to American taste, the genial singer looked as though there lay a subject too deep for present consumption. He "passed."

Miss Alice Mandelick had the pleasure of meeting Sir John Stainer in the course of her English travels this summer. The pretty contralto was made the recipient of the good man's portrait and autograph as a recompense for her singing of "Oh, Rest in the Lord" and other mutual favorites. His comment on her singing was: "But you are not a student, miss. You are an artist."

The composer, who is busy with old Indian manuscripts, was detained in his beautiful Oxford home this summer, contrary to custom, by the illness of his son of twenty years, who has been suffering from peritonitis, but is now recovering.

Mr. Charles L. Seker, the faithful American who has for twenty years been maître de chapelle (which means musi-

cal factotum) of the American Episcopal Church in Paris, has just returned from a five weeks' vacation. His "boys," eighteen in number, were all allowed to go home to London this summer to take part in the Jubilee. In the performance five "changing voices" were "left behind" and five new ones brought over to be toned and trimmed and trained down, or up, to the exquisite mosaic of harmony which is Mr. Seker's ideal of boy choir work. It is known to the readers of this paper how the boys of this church are imported from England by special agency, provided here with special home, care, education, &c., after the manner of the Sistine Chapel. The music of this church is as near perfection as possible, the natural result of years of patient molding by the same efficient hand. Mr. Seker's is more than a choir; it is a vocal school! The responses are remarkable for the varied coloring to suit the thought preceding. The tone production is something that will be valuable to the boys while they live.

Mr. Charles Galloway, of St. Louis, pupil of Mr. Guilmant, has been appointed organist of the church, replacing Mr. Kitchenman, an Englishman, resigned. He is already giving signs of a highly successful engagement.

Mrs. Lulu Karst, of St. Louis, is in Paris, returning from a repose in a charming suburb, where is also visiting Mrs. Augustus Biesel, wife and family of that uniquely valuable sous-secretaire of the American Embassy, Mr. Augustus Biesel. Mrs. Karst continues her vocal studies in London.

Miss Mamie Gill, of Portland, Ore., who has been here two years studying under Trabadelo, leaves Paris soon for Boston, where she will be found ready for church and concert engagements. (See page 8.) Miss Gill is a very interesting young lady and has many friends here. She returns via London.

Miss Pierson, her friend, also a student here for some time, has already returned to her home in Pittsburg and is singing in concert. Miss Sargent, of Spokane, pupil of M. Bouhy, has also gone home.

Mr. Youngman, of St. Paul, Minn., a tenor of excellent promise, is in Dieppe, but returns to continue his studies with Trabadelo.

Mr. Howard Jaffray, of Brooklyn, after a charming summer in Switzerland in company with Mr. Mitchell, Melba's brother, has returned to Delle Siede's studio, strong and vigorous and well prepared for the serious season's work he contemplates.

Another interesting member of the Delle Siede school is Mr. Alfred Heilmann, a superb young fellow from Manchester, England, full of life, promise, vitality, manliness and musical talent. Both of these boys are destined to be shining lights in the musical world if they choose to get there.

Mr. Sherman, of the well-known piano house of Sherman, Clay & Co., of San Francisco, has reached Paris with his wife and two daughters, whom he is installing in a charming home to pass the last year of their European education in the French capital. One of the girls is a violinist and has already played in concert in Berlin; the other was a pupil of Xaver Scharwenka in piano. They enter the Jahan school adjacent to their home, where they will concentrate specially on the French language, and will continue their music under the best teachers. Mr. Sherman speaks encouragingly of musical interest in general in America and of the piano trade in particular, and speaks very interestingly of kindred topics in Europe. He returns to America by the St. Louis in October's first days.

Mme. Florenza d'Arona, the celebrated singing teacher, of New York, has arrived in Paris, accompanied by her husband and daughter. This is one of the most remarkable members of our home professorat, foremost in progress,

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Mrs. Carlotta Reynal has left Paris for London. We speak for her the encouragement and sympathy of London musicians. Her voice and talent have been much admired here. She has her four little children with her.

Mr. Louis Lombard is in Italy.

Mr. E. Presson Miller, of the Metropolitan College of Music in New York, has passed his summer studying with Professor Sbriglia in the country. He finds his own voice (a tenor of charming quality) wonderfully improved, and he has stores of valuable points for his pupils at the college. He has made many valuable friends in Paris besides, and expects to return next year to continue the good work. Mr. Miller is of the right sort to profit by foreign teaching and on the right road for his pupils' benefit. Mr. Lloyd T. Aubigné, the tenor, and Mr. Wm. McLaughlin, a fine bass, were also with Mr. Sbriglia this summer.

Mr. E. Irenaeus Stevenson, the able musical co-worker with the New York *Independent*, has passed on his way to the Basque country. He expects to sail for America also by that early October St. Louis.

Miss A. Gertrude Howe, an extremely pretty American girl, also a pupil of Sbriglia, has recommenced duties musical. Success to her! Mr. and Mrs. B. M. Chase, of New York, who have been in Paris some time, are cultivating his superb tenor voice with Delle Sedie and she in the Pugno piano studio, have left for London to pursue study of oratorio. The career of this interesting couple is specially touching from many points of view. Mrs. Fannie Ellis, of San Francisco, a pianist of talent and serious purpose, is here, taking a peep at Paris and the French piano school on her way to Germany.

Isabel Irving writes good luck to THE MUSICAL COURIER from the Baldwin Hotel, San Francisco, where she is leading lady with John Drew and busy rehearsing "A Marriage of Convenience" to be produced in New York in the Empire Theatre in October. "Vangie" is with May Irwin after closing an engagement with Stuart Robson.

Miss Edith Wehner is preparing with all diligence for her début concert in Frankfort. Mr. Bellinger, one of Philadelphia's most promising musicians, is in Paris looking up new music. He likes Philadelphia and is doing well. His friend, Mr. B. Hammersbach, the pianist, intends to give a series of recitals in Paris this season, and to play in salons here. He is well in touch with the European touch, and his press notices are many and excellent.

The Yersins leave for America the last of the month. Their book on the phono-rhythmic system is out by Lipincott, and will have for headquarters Brentano's, Paris, 87 Avenue de l'Opera. Every French teacher in Paris, as well as every student, should be in possession of the book.

A "Berceuse" by Pauline Viardot forms the musical page of the *Figaro* of September 11.

French parlors echo with the Russian Hymn by ear and by note; a rather heavy, unmoving thing, more like one of our evening church hymns than a call to country.

FANNIE EDGAR THOMAS.

**Charles Herbert Clarke.**—Mr. Charles Herbert Clarke, the well-known vocal instructor, has returned to town and will resume lessons at his studio in Carnegie Hall on October 1.

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### Mrs. Magda Buedel.

THE subject of this sketch is an excellent musician and a vocal teacher of well-known and practiced experience. Mrs. Magda Buedel has held her vocal studio for the past ten years in Steinway Hall, this city, and simultaneously has held a studio at 187 Rose avenue, Jersey City, N. J., where her class was almost equally large with that of her teaching quarters in Steinway Hall. A faithful, conscientious and well equipped teacher is to be found in Mrs. Buedel, who always finds a large class looking for her tuition, and who will henceforth keep her studios at both quarters above named.

Mrs. Buedel is one of the few born teachers. She is an American born, and has studied under the best masters, home and foreign. The vocal art was her specialty, but Mrs. Buedel studied music as a musician, mastered theory early, became a admirable reader at sight, understood the

exceptionally intelligent and interesting. She goes to the bottom of things physically, emotionally and artistically.

"Like most gifts," she says, "song is given us but in the rude and imperfect germ, to be developed and perfected by ourselves. Given the voice then, with all its marvelous capacity of improvement, the task is to cultivate it; but how and what method is the best?"

Mrs. Buedel through years of experience has solved this question. She applies simply the first rules in accordance with the legitimate process of nature, developing the three registers with exact analysis of the texture and compass of each voice. The results shown in every pupil from her studio are those of a perfectly equal vocal instrument, with its natural musical quality duly strengthened and maintained. In a word, Mrs. Buedel is a vocal physiologist as well as a musical artist who can cultivate her pupils on the theory and science of music.

At her Jersey City studio Mrs. Buedel teaches on Mondays and Thursdays from 1 to 2 P. M., where she is about to form a sight reading and oratorio class. In the matter of sight reading Mrs. Buedel is an inspiring instructor, who turns out with rapidity pupils who not only sing well but read with remarkable facility.

The value of method is best exemplified in results. That Mrs. Buedel's method is perfectly pure has been admirably emphasized by the number of pupils whom she has prepared for church and concert positions. They all sing well, read well and have general musicianly understanding, which are not the average product of the vocal studio.

The two studios of Mrs. Buedel—that in Steinway Hall, New York, and at 187 Rose avenue, Jersey City—will be in active order this season, their talented instructor receiving so much of the appreciation which she deserves.

**The Buckingham-Joyce Trio.**—The Buckingham-Joyce Trio, composed of Mrs. Florence Buckingham-Joyce, Miss Janet Allen and Miss Agnes Mathilde Dressler, has now returned to New York after a most successful season at the Stevens House, Lake Placid. Mrs. Joyce, the able musician who has given her name to this trio, is in excellent health and spirits, and anticipates an exceptionally busy season, for which she is in excellent condition.

**A Cogswell Recital.**—A most interesting song recital was given on Thursday evening, September 16, in the Y. M. C. A. Building in Cleveland, Ohio, by Mr. Alfred Cogswell (teacher of singing at the Leffingwell Music School), assisted by Mr. W. W. Leffingwell, violin; Mrs. Frank Layman, dramatic reader, and Miss Myra McKeown at the piano. Mrs. Layman was in very good voice and was enthusiastically applauded by a large and fashionable audience. He sang songs of Lynes, Deacon, Hollander and a group of charming songs of Nevin.

**Barber at Lenox.**—Following is the program of a most successful recital given by that artistic pianist, William H. Barber, at Sedgwick Hall, Lenox, on Tuesday morning, September 14. The grace and charm of this pianist's style evoked much admiration from a large and fashionable audience. Mr. Barber will be welcome in Lenox again:

Gavotte .....	Händel
To the Spring .....	Grieg
Marche Funèbre .....	Bizet
Siegmund's Liebesgesang .....	Wagner-Bendel
Nocturne, F sharp major .....	Chopin
Valse, in C sharp minor .....	Stavenhagen
Caprice .....	Erl-King .....
Liebestraum, No. 3 .....	Schubert-Liszt
Valse Petite Favorita .....	Liszt
Hungarian Rhapsodie .....	

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BRITISH OFFICES THE MUSICAL COURIER,  
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LONDON, W., September 18, 1897.

**H**ERR RICHARD STRAUSS will make his London débüt at one of the Schulz-Curtius concerts in Queen's Hall in November. He has recently resigned the post of conductor at Munich, where he succeeded the eminent chief Hermann Levi. Herr Strauss has accepted the post of conductor of the opera at Hamburg, in succession to Herr Malher, who is going to assist Dr. Richter at Vienna.

Madame Nordica sends reports to the English press that she is recovering her health, but does not indicate the time when she expects to appear again in public.

Miss Meisslinger, who has won considerable success at Covent Garden in various roles, has been engaged to sing at the Royal Opera House in Munich.

Mr. Herbert Fulkerson, the well-known tenor, formerly from Cleveland, Ohio, has just returned from an extensive pleasure trip on the Continent, where he visited Holland, Denmark, Germany, Sweden and Norway.

When the Carl Rosa Opera Company opens Covent Garden on Saturday, October 2, for its autumn season, it will be found that the seating capacity has been rearranged, in accordance with the plan that prevailed in former years, during the Pine and Harrison days of English opera. Behind the stalls there will be a capacious pit—so dear to the English playgoer—while all the private boxes, except those at the sides of the auditorium, are being removed and replaced by the first, second and third circle seats, all of which, as well as the amphitheatre, can be booked in advance. The popular, or what is known as the theatre, prices prevail throughout the house, and range from 1s. to 10s. 6d. According to present arrangements the season will open with Puccini's "La Bohème," performed by this company for the first time in England at Manchester last April.

The opera "Rip Van Winkle" has not met with the public reception and support that was hoped. I see that Mr. Hedmond announces the first performance of the "Prentice Pillar" next Friday. This work, as already announced, is founded upon the old legend of the completion of the Rosslyn Chapel, near Edinburgh, in 1490. It is treated from a dramatic standpoint, and the work, which takes about one hour to perform, will precede "Hänsel and Gretel" on that occasion. The latter opera will be put on this afternoon for a matinee, and the probabilities are that it will have another run this autumn similar to that—of something like a year—which it enjoyed two years ago. Humperdinck's latest opera, "The King's Children," is actually in rehearsal, and it will be produced in London some time in October. It is not, however, under Mr. Hedmond's auspices.

The autumn drama at Drury Lane, called the "White

Heather," seems to be fully up to its predecessors, organized on such grand scales by Sir Augustus Harris.

Miss Marie Brema has been engaged to sing this autumn at the Paris Opéra Comique the part of Marcelline in Bruno's "L'Attaque du Moulin." I believe this is the first English singer ever engaged there.

A permanent orchestra for London seems now within measurable distance, for Mr. Robert Newman has announced a long series of symphony concerts to be given on Saturday afternoons, commencing October 30. The Sunday symphony concerts will be commenced to-morrow, under the direction of Mr. Henry Wood, with an orchestra of ninety performers. These were formerly conducted by Mr. Randegger. Mr. Newman will give ten choral concerts during the autumn season, and these, together with those that M. Lamoureux will conduct, and others which he has arranged for special occasions, will make very nearly three concerts a week for the season with this orchestra, certainly not a bad showing for a commencement, especially when carried on in the systematic and ever increasing way in which Mr. Newman has so far developed his enterprises in Queen's Hall.

Through the shortsightedness of somebody the Carl Rosa Opera Company and the Arthur Rousby Opera Company both give performances in Manchester next week, announcing "Tannhäuser" for the same evening. The prices of the latter company range from 6d. to 2s. 6d. It will be interesting to note if both have good support.

Dr. Richter will arrive in London to-morrow, to proceed to Birmingham, where he will conduct rehearsals for the festival. After this important event takes place he gives a series of concerts in London and the provinces with orchestra.

After Madame Patti's tour, which commences Monday, she will join M. Nicolini on the Continent, where he is taking treatment.

Mr. Addington receives very satisfactory reports of the playing of the Hamburghs and of the financial success of their tour in Australia. He has recently made arrangements with Herr Burmester, the violinist, and Miss Katie Goodson, the young English pianist, to make a tour there in the spring.

Mr. Vert announces three ballad concerts in Queen's Hall on the last three Saturdays in October.

The winter Saturday night promenade concerts in Queen's Hall, under Mr. Robert Newman, will be discontinued, owing to the orchestra playing at the Symphony concerts Saturday afternoons.

The Sunday concerts, which have now grown to be a feature of London musical life, will be more numerous this year than ever.

There seems to be a large class of people who like to go because they cannot attend other days, or, for various reasons patronize these entertainments, which are given at the very low prices of 3d. to 2s. Mr. Newman discontinued his concerts June 1, but organ recitals in Albert Hall have been continued throughout the summer season. A small orchestra is usually requisitioned for them during the winter months. This will make its appearance early in October. It is interesting to state that the vast auditorium, which seats nearly 7,000 people, has a very satisfactory sprinkling of musical devotees on most of these occasions. The Sunday League, which was organized to give the people music at nominal prices, and from their returns to provide charities of various kinds, gives oratorio and other concerts in Queen's Hall; Sunday evenings at Kensington, Battersea, Bermondsey, Holborn, Shoreditch and Stratford town halls. The artists engaged for these concerts include many well-known singers, who sing, as a rule, at these concerts for very low fees; and the love of oratorio and English songs is so great among the English people that their following is large enough, even at the low prices of admission, to gain a considerable attendance. They contravene

the Sunday League against accepting pay for performances on a Sunday by providing a free limited space of standing room; the seats, however, they charge for.

Some idea of the success of the musical farce in London may be gained from the statement made to the shareholders of the Gaiety Theatre Company, Limited, on Thursday. The report stated that the "Circus Girl" had been a greater financial success than any piece produced by the company. After allowing nearly £5,000 for reserve account, the yearly profit amounted to upward of £11,000, which, with the £10,000 brought forward from the previous year, made a total of £21,000, which yielded a dividend equaling 25 per cent. for the year with investment.

Miss Regina de Sales is contemplating a visit to her old home in Cedar Rapids, Ia., and Omaha, Neb.

#### THE PROMENADE CONCERTS.

Sitting at one's ease in Queen's Hall, basking in the electric light and peering through the smoke clouds, it is not always easy to realize the real meaning of the composer whose work we hear, or to know the circumstances and experiences which brought the composition to light. It is as if we wandered through a great museum, without the imaginative eye that saw beyond the inclosing cases to where this rock was clutched in the frosty fist of the early world iceberg; to where that fossil fin swam forgotten streams; when this black stone fell molten from an unknown star; where this gem hid for ages from the miner's pick under a mountain; or when that pearl glimmered in the sea. Who can tell the heartache that gave this composer his theme, or the parting and the last "good-by" that woke those harmonies, or the merry meeting, or the spirit of wine, or the solitary forest wanderings, or the seaside musings, or the midsummer moonlight dreams, or the old tale of heroism and tragic fate that stirred the many mused soul of composers whose works we so carelessly hear, sitting at our ease under such genial conditions.

Take Schubert's "Unfinished Symphony," for example. From the superficial standpoint the balance and contrast of themes, the development, the management of the climaxes and the orchestration are all so perfect that one might almost be persuaded that Schubert constructed this score by rule. But somehow behind these technical excellences hovers the spirit that mocks at technic and laughs rules to scorn. How difficult to form a full conception of the genius whose soul soars behind it all!

Apart from the marvelous way Bach has built up such a very long movement out of so little thematic material, who can help being carried away with the manly vigor, the sustained warmth and geniality of the great Toccata in F as it was played last Friday evening? With Mr. T. H. Frewin's sketches, "The Seven Ages of Man," I was not much affected. The thematic handling is skillful, the construction clever, and the orchestration, especially the woodwind, excellent. But to those who cannot follow a composer into his workroom and get interest from the dissection of the score, these sketches will not appeal. They lack charm. They are dangerously like the Paris made flowers wherein the fragrance of the June rose does not lurk.

See how the salt spray dashes, how the wind whistles, and the sailors sing in Wagner's "Flying Dutchman." Yet I might almost venture to say that, technically, Mr. Frewin's work is about as good as Wagner's in the "Flying Dutchman." Intense feeling and great ideas will find a form for their expression; but a perfect form will never give the composer emotions and ideas.

Mr. Wood's interpretation of the "Flying Dutchman" overture is magnificent, as well as sympathetic and even subtle. But I thought he dragged the introduction to the third act of "The Meistersingers" somewhat.

On Monday night the substitution of cornets for trumpets marred the "Siegfried Idyll" and the final scene from "Die Walküre." I suppose that the trumpets are at the Hereford Festival. May they soon return! The first



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cornet entered one beat too soon with his C in the Venusberg music from "Tannhäuser." Because the number on the stage was not changed in time a lady near me mistook this Venusberg music for the prelude to "Lohengrin"! The Holy Grail had certainly descended to a greater depth than the composer had intended. The lady informed her friend that she was "awfully fond of Wagner." The Holy Grail, in its descent from heaven to earth in the real "Lohengrin" prelude, had a rather unsatisfactory start, on account of the flatness of one of the E strings among the violins. Apart from this falseness of intonation, the beauties of this truly inspired work were excellently set forth.

Emil Hartmann's "Ruenzauber" overture is in color and spirit after the manner of the early Wagner of "Tannhäuser." There are no plagiarisms, however, in the way of themes, but the work, while interesting, is not very attractive. More to the taste of Tuesday's audience was Berlioz's "Hungarian March," which had to be repeated. Mr. Wood gave a superbly colored reading of this score, outdoing in point and incisiveness even Lamoureux himself.

#### HEREFORD FESTIVAL.

This year the Hereford Festival was held a week later than usual, and opened on Sunday, September 19, with a service at the cathedral, attended by over 2,000 people. The sermon was preached by Canon Donaldson, precentor of Truro, who made a short and eloquent appeal on behalf of the charity, but unfortunately with a result by no means commensurate to the size of the congregation. Schubert's "Unfinished Symphony," the first musical item in the festival, was played with great delicacy and expression, under the conductorship of Mr. G. R. Sinclair, and roused even the admiration of a feathered songster, whose warbling was clearly heard above the orchestra. The first anthem was from Brahms' German Requiem, "How Lovely is Thy Dwelling Place," well chosen and most appropriate for inclusion in an Anglican service. During the collection the short, bright "Imperial March," by Edward Elgar, justly considered one of the best processional compositions written for the Diamond Jubilee, was played by the orchestra, and the service concluded with the "Hallelujah" from Beethoven's "Mount of Olives," sung with great accuracy, and "The Old Hundred."

I have purposely omitted to mention the two new compositions by Edward Elgar, as they are deserving of more extended notice. The first thing which strikes the hearer of the "Te Deum" and "Benedictus" is their striking originality and freedom of commonplace in conception and mode of treatment. Written for chorus and orchestra, with the organ in quite a subordinate position, the orchestral effects are far grander and more impressive than is the case in most church music; and yet there is no lack of reverence, and nothing to bring to mind the theatre or even the concert hall. The two hymns are written as one composition—that is to say, two prominent themes, one chromatic and the other diatonic, are woven through both, and bind them together, although each has themes exclusively its own. Forceful, earnest and most effective, these settings are valuable additions to the store of modern church music.

The festival proper began on Tuesday with the "Coronation Anthem" of Händel, to which the band and chorus did full justice, followed by the equally well-known C minor symphony of Beethoven, which was charmingly played by the orchestra, and a short cantata written for the festival by Dr. C. H. Lloyd, entitled "A Hymn of Thanksgiving for the Queen's Long Reign."

This is well laid out for solo and chorus, and evinces the composer's contrapuntal skill and effective orchestration; but it is, I regret to say, dull. It is, however, rather difficult to get up jubilee enthusiasm at this late stage, so instead of criticising Dr. Lloyd's effort, I am more inclined to sympathize with the difficulty of his task.

Saint-Saëns' "The Heavens Declare," a very fine set-

ting of Psalm XIX., also for solo and chorus, was most notable for the baritone quartet, "Right Are the Statutes He Commandeth," splendidly sung by Messrs. Dan Price, W. J. Ineson, Plunket Greene and Watkin-Mills. It is astonishing what grand and effective harmony the composer has produced within such a limited compass. Another striking number of the work was a beautifully written quintet and chorus, exquisitely given by Madame Albani, Miss Anna Williams, Miss Jessie King, Mr. Edward Lloyd and Mr. D. Price. The accompaniments of band and chorus were admirable, and were most artistically subordinated.

The inevitable "Hymn of Praise," which formed the second part of the program, found a satisfactory interpretation.

The evening concert on the same day took place in the Shire Hall, which was crowded to the doors. The overture to Mozart's "Magic Flute" opened the program, followed by Mr. Plunket Greene, who sang two Irish melodies, orchestrated by Dr. Villiers Stanford, entitled "My Love's an Arbutus," and "The March of the Maguire." He was in good voice, and met with a very cordial reception. As a *pièce de résistance* we had Berlioz's "Danse des Sylphes," and "Hungarian March," the latter almost too noisy for the hall, but received with great enthusiasm. The usual bang at the end was lacking, and instead there was a *decrescendo*, which decidedly weakened the effect.

Miss Marie Brema gave a fine interpretation of the grand aria from "Samson and Dalilah," which, in the Queen's Hall, last season, made so deep an impression; and Mr. Oscar Meyer played Grieg's piano concerto with much fire and expression, gaining spontaneous outbreaks of applause after the first and third movements. He was materially helped by a beautiful Bechstein and a really grand orchestral accompaniment. Madame Albani's singing of "Non mi dir," from "Don Giovanni," concluded the first part.

The second half of the program was devoted to Wagner, the numbers being the overture to the "Flying Dutchman"; song, "O du mein holder Abendstern" (Tannhäuser), sung by Mr. Plunket Greene with great skill; Vorspiel and Liebestod, of "Tristan and Isolde," Madame Albani singing the solo part splendidly; Vorspiel to Act III. of "Die Meistersinger"; two songs, "Träume" and "Schmerzen," sung by Miss Marie Brema with much fervor; and, finally, the "Walkürenritt." This will be the only secular concert of the festival.

A report of the other three days' programs will follow next week.

#### MR. FRANKLIN TAYLOR'S NEW BOOK.

The book of the moment in the musical world is undoubtedly that which Messrs. Novello, Ewer & Co. have just brought out, entitled "Technique and Expression in Pianoforte Playing," by Mr. Franklin Taylor. It is a series of highly interesting essays on various aspects of piano playing by one of the foremost teachers of the day, and the appearance of such a book marks a distinct advance in the musical literature of Great Britain. There is a deal of solid reading in the 126 pages which Mr. Taylor has penned, and his book contains much which the majority of pianists and piano teachers will be the better for inwardly digesting. It is not often that an eminent music teacher has the power to analyze the reasons of his teaching and to express himself in print in the masterly way in which Mr. Franklin Taylor has done; for not only is the subject matter of the book of absorbing interest to all exponents of keyboard music, but the literary style in which the author has clothed his observations is unusually good.

In a modest preface he states that the book is the result of an endeavor to set down certain ideas on piano playing in a systematic form; and he puts forth the book "in the hope that it may prove of service to some of my fellow teachers, as likewise to any earnest student of the piano, who may be led by his interest in the subject to read what I have written." In the introduction Mr. Taylor defines the position which the piano occupies among

other musical instruments, and describes piano playing as being governed by three primary influences, viz., the mechanical, intellectual and emotional. Then follow chapters on Technic, Fingering, Rhythm, Phrasing, Expression, Ornaments and Methods of Study.

Under the heading of "Technic" much is said which should delight the heart of Mr. Virgil and other enthusiasts of rival schools of piano technic, for here they may gain much information about the *staccato* or the *cantabile* styles of playing. In this chapter there are two characteristic paragraphs we cannot refrain from quoting, but we will not comment upon them. On page 7 the author says: "If a few of the keys are depressed silently by the fingers of one hand, and are held down while the fingers of the other hand are used upon their surface with the high and rapid action proper for brilliant passages, a decided and considerable noise of tapping will be heard. Now, in all passages played with similar touch the same noise must of course exist, in addition to the musical sounds, even though not perceived separately, and must be taken into account; for while it would be ruinous to the performance of a *legato* melody, it is of very definite advantage to a vigorous passage, to which it imparts brilliancy and distinctness, much as the tap of a sidedrum acts with regard to orchestral music."

The other paragraph is on page 11, where Mr. Taylor writes: "It is interesting to prove the effect of elasticity of touch on tone by a simple experiment. Let a key or a few keys in succession be pressed down (not struck from a distance) first with the end of a piece of wood, say a penholder, and then with the end of a cylindrical piece of india rubber, using the same amount of pressure in each case. On listening attentively it will be found that by far the best tone, both for quality and for sustaining power, is produced by the india rubber; indeed if the latter is sufficiently elastic it will be impossible to produce a bad tone with it, however forcible the blow."

In regard to "Fingering" Mr. Taylor is a past master. He invests the subject with much importance and devotes a whole chapter to it. Besides minutely considering the fingering of ordinary exercises or scales in thirds, sixths and so on, or chromatic double scales, he refers to one's fingering when crossing one's hands and repeating notes.

Under the heading of "Rhythm" the "arithmetic of music" is dealt with—in other, words time, or the proportion of note values, accent, combined rhythms, syncopation, &c.

Then we come to an edifying chapter on "Phrasing," wherein the mysteries of the slur, of grouping, musical sentences and the legatissimo touch are made clear.

Chapter VI. deals with "Expression," and in regard to expression Mr. Taylor says: "Speaking generally, expression depends chiefly on variety of tone, whether it be of notes in succession, as in phrases played crescendo or diminuendo, or of notes in combination, as in a chord where one note is made prominent above the rest. The amount of variety in the first case may vary considerably, according to the effect desired, but whether the increase or decrease of force is gradual, as is generally the case in long passages, or more abrupt, as in short phrases which require the transition from soft to loud (or vice versa) to be effected in the course of but few notes, the important point is that the change shall be proportional, each note receiving exactly its due share of increase or decrease." So, in this chapter, such matters as balance of tone, sense of touch, melody, double melody and melodic accompaniment are dealt with, and the observations, in conclusion, on the proper use of the pedals are very interesting. A dissertation on "Ornaments" follows, and here illustrations of the trill, the appoggiatura, the Bebung, &c., appear in the letterpress. But, apropos of illustrations, the book teems, almost in every page, with musical quotations, and always from the best sources.

In the last chapter, on "Methods of Study," the author maintains that a faithful reading of the conception of a composer depends on a clear understanding of the difficult-

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ties to be encountered. He thereupon carefully enumerates the chief difficulties of technic, rhythm, phrasing and expression which beset the thorny path of the player. Without laying down hard and fast rules Mr. Taylor shows by what methods the pitfalls in question are to be best bridged over, and he concludes his remarkable book by an exhortation to the pianist to be, before all things, "thorough."

We welcome this work, for it comes at a seasonable time. It gives evidence of much profound thinking, and is free, for a wonder, from calisthenic crotchetts, with which pianists have been rather too much satiated of late. If some of the contentions set forth are not quite in accordance with the views of all pianists, they can but do good by provoking many healthy and profitable discussions.

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### Voice Training.

BY FLOYD S. MUCKEY, M.D.

(Article 7.)

THE only way in which the voice can make any impression upon us is through the organ of hearing. The only medium of communication between the vocal apparatus of the singer or speaker and the organ of hearing of the listener is the air waves. We have already seen that

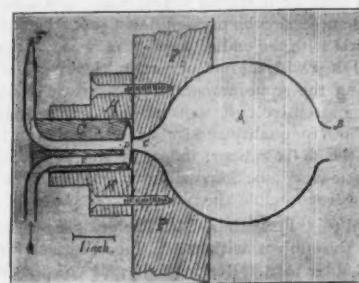


FIG. 17.—Section of a resonator and its manometric capsule. A, resonator; B, mouth of resonator, where air waves enter; C, small extension through which the air waves strike upon the rubber drum between D and C; D, space behind the drum to which the gas enters by the tube E, and from which the gas passes out and burns at F; G, wooden plug carrying gas tubes and hollowed out to form the space D. The rubber is stretched and tied over the end of G; H, block to hold G; P, plank on which the whole is mounted.

the carrying power and intensity of the tone depend upon the *height* of the air waves; that the pitch depends upon the *number* which occur in a definite length of time. It now remains to consider the number of series of the air waves of the voice and what relation they bear to each other as regards pitch and intensity, for this determines entirely the *quality* of the voice. In order to understand this clearly we must first know how these different series of air waves are originated by the vocal cords, and second what effect the resonance cavities have upon them after they have been originated.

The action of the vocal cords in originating the air waves which compose the voice is precisely similar to that of the vibrating string. This has been fully explained in Article 1. It should be noted here that it is the motion of the cord itself which sets up the different series of air waves composing the partial tones, just as it is the vibration of the string in segments which originates the partial tones of the violin or piano.

The apparatus devised by Professor Hallock for the

analysis of tone is based upon the foregoing laws of vibrating strings. It depends upon resonance; that is, upon the fact that a hollow sphere with a circular opening about one-fourth to one-sixth the diameter of the sphere will reinforce one pitch and that pitch only. Its contained air can vibrate at that rate, and no other. The pitch of a tone which such a "resonator" will reinforce depends upon the diameter of the sphere and that of the opening. Fig. 17 shows a section of such a resonator with its "manometric capsule." B is the opening with a slight lip, with which it is tuned. C is a slight conical extension at the back, opposite B. If this extension be put into the ear, it will be found that all sounds are heard faintly except those of the pitch to which the resonator is tuned, and this is greatly reinforced. With sets of resonators, one is in position to determine by listening whether a given tone is present in a complex sound.

This method is very delicate, but very inconvenient. König devised a better way of observing what the resonators are doing. Professor Hallock, however, decided to modify König's apparatus. The resonators A (Fig. 17) are so mounted in the plank P that the point C is flush with the back. A block, H, screwed upon the back of P, has a conical hole coaxial with the resonators, into which fits the conical plug G. The inner end of G is hollowed out to leave a small cavity D, over which a thin rubber membrane is stretched. The latter is bound around the end of G. The gas enters the cavity D by the tube E, escaping by the central tube and burning in the small flame F. When the tone of this resonator is sounded the air in A responds (that is, it vibrates), making the drum head at D vibrate, thus causing the little flame at F to jump at the same rate as the vibrations of the tone.

Looking simply at the flame we see little change, since its jumps are so rapid—128 to 1,024 per second—that the eye fails to distinguish them. If, however, we view the flame in a moving mirror, each jump will appear in a different place and hence be visible. A stationary flame viewed in such a rotating mirror appears as a line of light. A jumping flame appears like the teeth of a saw, the distance between the teeth depending upon the relation of the rapidity of the motion of the flame to that of the mirror. Similarly, if the images of such a flame fall upon a rapidly moving photographic plate, the trace developed will be a true report as to the state of rest or agitation of the flame. Such are the principles and devices underlying the apparatus shown in Figs. 18 and 19. Fig. 4 is the front view showing the eight resonators of various sizes and the rotating mirror, and

the flames. This gives a record of the report of each flame and its resonator upon any tone produced in front of them. Fig. 20 is such a record when a certain voice was singing (as in father) upon the pitch of our standard fork, which is

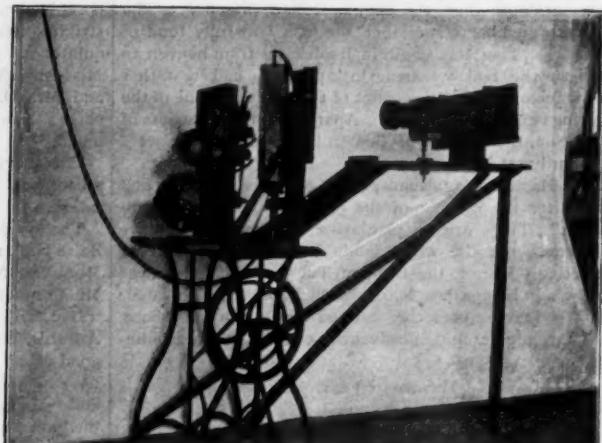


FIG. 18.—General view of the apparatus, showing the resonators, the rotating mirror and the camera at the back.

tuned to bass C. The number of vibrations that the fundamental or pitch tone of a string bears to its harmonics or overtones is the ratio of 1 to 2, 3, 4, 5, 6, &c. Hence our resonators are tuned to bass C, and its first seven overtones,

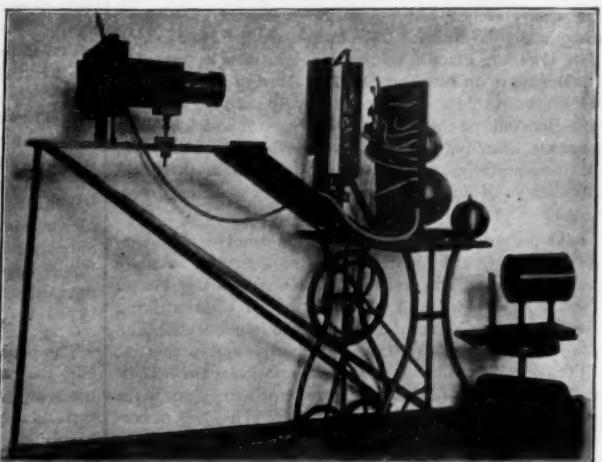


FIG. 19.—General view showing the capsules and their attachments, the flames reflected in the mirror and the sliding plate-holder at the back of the camera. A spherical resonator stands on the corner of the table, and our standard tuning fork, with its cylindrical resonator is on the low stool.

whose rates of vibration and approximate pitches are given below:

Fundamental	128 vib. per sec. about bass	C
1st Overtone	256 "	" middle C
2d Overtone	384 vib. per sec. about high C	G
3d	512 "	" " " C
4th	640 "	" " " B in Alt.
5th	768 "	" " " G in Alt.
6th	960 "	" " " B flat in Alt.
7th	1,024 "	" " " C in Alt.

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The number of points in the lines in Fig. 20 are proportional to the above numbers, that is to 1, 2, 3, 4, 5, 6, &c. If anyone of these tones had been absent, there would have

resonance cavities. The result is a full, round, symmetrical tone, having good carrying power.

In Fig. 21 is a photograph of the same voice singing the same vowel with the soft palate drawn up, shutting off the upper pharynx and nasal cavities. The difference is apparent at once: the fundamental tone has been weakened; the first overtone is not as distinct as in the first photograph; the second overtone is more distinct, while the third overtone is very strong. By counting the vibrations in the fifth, sixth, seventh and eighth flames in Fig. 21 we find that they are all the same, or the resonators are all reporting the same pitch. This is accounted for by the fact that these resonators had no tone of their own to report; and the third overtone was so strong that, despite the restraining influence of the resonators, it forced its way through them and caused their diaphragms to vibrate to its number. This is what we call the "forced type" of voice. The four upper partial tones are absent entirely, while the relative intensity of the remaining four is exactly reversed, the highest pitch being the strongest instead of the lowest.

All voices produced with the strong use of extrinsic muscles show the same general type. The quality of a voice with this combination of partial tones is hard and harsh. The reason for this condition of

things is easily seen. By referring to Fig. 18 we can see that it takes a large cavity to reinforce a low pitch. The resonator for the fundamental, the lowest one in the set, being many times larger than the resonator, the highest one in the set for the seventh overtone, which is three octaves higher in pitch. In order then to reinforce the fundamental tone, which is the lowest pitch in the complex tone, we need a large resonance cavity. If we push the soft palate up, as shown by  $\beta$ , Fig. 9, Article 4, we cut off the larger share of our resonance cavity, and have not space enough left to reinforce the fundamental, so that it remains weak. We can now understand how strong contraction of the extrinsic muscles destroys quality. Another way in which singers weaken the fundamental and lower partial tones is by opening the mouth too widely.

The pitch of a resonator depends upon three things: Its size, shape and the size of the opening. The larger the opening, the higher will be the pitch of the resonator. Therefore if we wish to reinforce the lower partial tones, we must not open the mouth too widely. In articulating we in reality change the quality of the tone, *i.e.*, we make a change in the number and relative intensities of the partial tones. This is done by changing the size and shape of our resonance cavities, so that we damp out some of the partial tones and strongly reinforce others. This is shown in Fig. 22, which is a photograph of the vowel "e," having the second overtone strongly reinforced.

Fig. 23 is a photograph of the vowel "a" with the third and fourth overtone strongly reinforced. The muscles which change the size and shape of the resonance cavities are those of the tongue, lips and soft palate. If these muscles are used to help stretch the vocal cords in getting the high tones, then they are not free to articulate with. This is the reason why so many singers do not articulate well. They do not get the independent action of the tone producing and articulating muscles.

The voice is dependent upon muscular action; if these muscles are used properly and not overworked there is no reason why they should not last as long as the muscles in any other part of the body. In the third place, we have seen how the strong contraction of the extrinsic muscles destroys quality. If, then, we wish our voices to have

good carrying power; if we would get any desired pitch without effort; if we would produce tones of good quality, and, finally, if we would preserve our voices so that we can sing as long as we can walk, we must do away

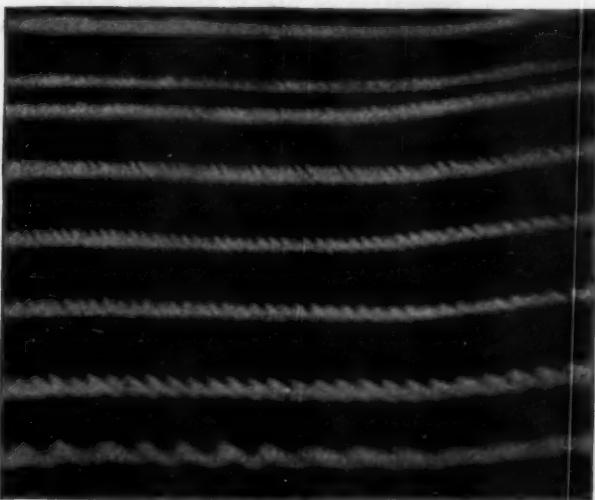


FIG. 20.—Photograph of the motion of the flames while singing the vowel *a*, as in father. The lower line is the fundamental, and the others are the first, second, third, &c., overtones in the order of their pitch. One wave of the fundamental corresponds to two in the first overtone, three in the second, four in the third, and so on.

been no points on its line. Thus an instrument has been obtained which can analyze the voice; that is, separate it into its partial tones, and record each partial tone separately. This enables us to tell just how many partial tones there are in each voice, and also their relative intensities. The intensity of each tone is indicated by the height of the wave. In Fig. 20 we see that the fundamental tone has the highest wave, and that the tones decrease in intensity as they rise in the series.

By studying the photographs of various voices, we find

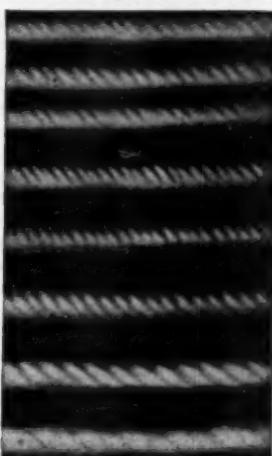


FIG. 21.

that those which are round, full and mellow are strong in the fundamental and lower partial tones, while those which are harsh and hard are strong in some one of the upper partial tones, and that the lower partial tones are comparatively weak. From this we conclude that the lower partial tones give breadth and fullness to the voice, while the upper partials give brilliancy, so that all are needed to get the best results. In Fig. 20 the vowel "a" was sung, and the extrinsic muscles relaxed, giving full use of the

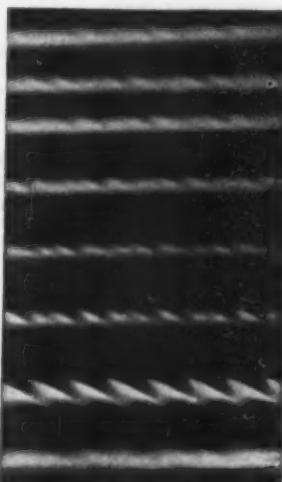


FIG. 22.

with this strong extrinsic action. This means that our tone production should be independent of our articulation. The intrinsic muscles are the tone producing muscles, and to them should be left the full control of the cords. The extrinsic muscles are the articulating muscles; that is, they are used to change the size and shape of our resonance cavities, so as to give us the different shades of tone to express different emotions, as well as to produce the dif-



FIG. 23.

ferent vowel sounds. The first thing, then, for the vocal student to do is to learn to produce tone without the use of the extrinsic muscles.

(To be continued.)

#### New York College of Music.

M. R. ALEXANDER LAMBERT, director of the New York College of Music, assisted by Walter Damrosch and the Symphony Orchestra, will give his first orchestral concert this season in Carnegie Music Hall Friday evening, November 10. The program will comprise piano and violin concertos and vocal solos.

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Friday afternoon, October 15, Music Hall, Boston.  
 Saturday evening, October 16, Music Hall, Boston.  
 Friday afternoon, October 22, Music Hall, Boston.  
 Saturday evening, October 23, Music Hall, Boston.  
 Thursday afternoon, October 28, Sanders' Theatre, Cambridge.  
 Friday afternoon, October 29, Music Hall, Boston.  
 Saturday evening, October 30, Music Hall, Boston.  
 Wednesday evening, November 8, Infantry Hall, Providence.

Friday afternoon, November 5, Music Hall, Boston.  
 Saturday evening, November 6, Music Hall, Boston.

**FIRST TRIP.**

Monday evening, November 8, Academy of Music, Philadelphia.  
 Tuesday afternoon, November 9, —, Washington.  
 Wednesday evening, November 10, Music Hall, Baltimore.  
 Thursday evening, November 11, Metropolitan Opera House, New York.  
 Friday afternoon, November 12, Academy of Music, Brooklyn.  
 Saturday evening, November 13, Academy of Music, Brooklyn.

Thursday evening, November 18, Sanders' Theatre, Cambridge.

Friday afternoon, November 19, Music Hall, Boston.  
 Saturday evening, November 20, Music Hall, Boston.  
 Friday afternoon, November 26, Music Hall, Boston.  
 Saturday evening, November 27, Music Hall, Boston.  
 Wednesday evening, December 1, Infantry Hall, Providence.

Friday afternoon, December 8, Music Hall, Boston.  
 Saturday evening, December 4, Music Hall, Boston.  
 Thursday evening, December 9, Sanders' Theatre, Cambridge.

Friday afternoon, December 10, Music Hall, Boston.  
 Saturday evening, December 11, Music Hall, Boston.

**SECOND TRIP.**

Monday evening, December 18, Academy of Music, Philadelphia.  
 Tuesday afternoon, December 14, —, Washington.  
 Wednesday evening, December 15, Music Hall, Baltimore.  
 Thursday evening, December 16, Metropolitan Opera House, New York.  
 Friday afternoon, December 17, Academy of Music, Brooklyn.  
 Saturday evening, December 18, Academy of Music, Brooklyn.

Wednesday afternoon, December 23, Music Hall, Boston.  
 Thursday evening, December 23, Music Hall, Boston.  
 Wednesday evening, December 29, Infantry Hall, Providence.

Friday afternoon, December 31, Music Hall, Boston.  
 Saturday evening, January 1, Music Hall, Boston.  
 Thursday evening, January 6, Sanders' Theatre, Cambridge.  
 Friday afternoon, January 7, Music Hall, Boston.  
 Saturday evening, January 8, Music Hall, Boston.

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Saturday evening, January 15, Music Hall, Boston.

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Tuesday afternoon, January 18, —, Washington.

Wednesday evening, January 19, Music Hall, Baltimore.

Thursday evening, January 20, Metropolitan Opera House, New York.

Friday afternoon, January 21, Academy of Music, Brooklyn.

Saturday evening, January 22, Academy of Music, Brooklyn.

Thursday evening, January 27, Sanders' Theatre, Cambridge.

Friday afternoon, January 28, Music Hall, Boston.

Saturday evening, January 29, Music Hall, Boston.

Wednesday, February 2, Infantry Hall, Providence.

Friday afternoon, February 4, Music Hall, Boston.

Saturday evening, February 5, Music Hall, Boston.

Thursday evening, February 10, Sanders' Theatre, Cambridge.

Friday afternoon, February 11, Music Hall, Boston.

Saturday evening, February 12, Music Hall, Boston.

**FOURTH TRIP.**

Monday evening, February 14, Academy of Music, Philadelphia.

Tuesday afternoon, February 15, —, Washington.

Wednesday evening, February 16, Music Hall, Baltimore.

Thursday evening, February 17, Metropolitan Opera House, New York.

Friday afternoon, February 18, Academy of Music, Brooklyn.

Saturday evening, February 19, Academy of Music, Brooklyn.

Thursday evening, February 24, Sanders' Theatre, Cambridge.

Friday afternoon, February 24, Music Hall, Boston.

Saturday evening, February 26, Music Hall, Boston.

Friday afternoon, March 4, Music Hall, Boston.

Saturday evening, March 5, Music Hall, Boston.

Wednesday evening, March 9, Infantry Hall, Providence.

Friday afternoon, March 11, Music Hall, Boston.

Saturday evening, March 12, Music Hall, Boston.

Thursday evening, March 17, Sanders' Theatre, Cambridge.

Friday afternoon, March 18, Music Hall, Boston.

Saturday evening, March 19, Music Hall, Boston.

**FIFTH TRIP.**

Monday evening, March 21, Academy of Music, Philadelphia.

Tuesday afternoon, March 22, —, Washington.

Wednesday evening, March 23, Music Hall, Baltimore.

Thursday evening, March 24, Metropolitan Opera House, New York.

Friday afternoon, March 25, Academy of Music, Brooklyn.

Saturday evening, March 26, Academy of Music, Brooklyn.

Wednesday evening, March 30, Infantry Hall, Providence.

Friday afternoon, April 1, Music Hall, Boston.

Saturday evening, April 2, Music Hall, Boston.

Thursday evening, April 7, Sanders' Theatre, Cambridge.

Friday afternoon, April 8, Music Hall, Boston.

Saturday evening, April 9, Music Hall, Boston.

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 Friday afternoon, April 22, Music Hall, Boston.  
 Saturday evening, April 23, Music Hall, Boston.  
 Thursday evening, April 28, Sanders' Theatre, Cambridge.

Friday afternoon, April 29, Music Hall, Boston.  
 Saturday evening, April 30, Music Hall, Boston.

**SOME OF THE SOLOISTS.**

The following are the soloists engaged at the present time for these concerts. No doubt a number of changes will take place during the season and additional forces be added to these:

Melba, Mrs. Henschel, Miss Wienskowska, Mrs. Titus (a new American high soprano), Miss Gadski, Madame Blauvelt, Mme. Fannie Bloomfield Zeisler, Miss Olive Mead, violinist (pupil of Kneisel), Rosenthal, Joseffy, Siloti, MacDowell, Alberto Jonás, Ffrangcon-Davies, Bispham, Campanari, Joseph Staudigl, Kneisel, Loeffler, Adamowski, Schnitzler, Schroeder and Schulz, the latter six being members of the orchestra.

**Carl Returns from Europe.**

THE eminent organist William C. Carl, who has been duplicating through an extensive European tour his unqualified American successes, returned last Thursday on the Bremen, and has already begun his tour of organ concerts in this country.

Throughout Scandinavia, notably at the Stockholm Exposition, his recitals proved immensely successful and evoked on all sides the greatest enthusiasm. From Sweden Mr. Carl went to England, and in London, the capital city of organists, he gave numerous recitals with brilliant success. English organists find in our American artist a great deal to admire.

Mr. Carl was heard in two brilliantly successful recitals at the Crystal Palace, London, and received an enthusiastic recall, besides appearing as soloist at the Promenade Concerts in Queen's Hall on one of their Beethoven evenings.

This excellent artist returns to a cordial American welcome, and has been engaged for a series of recitals on the grand organ at the Nashville (Tenn.) Exposition, where he goes next week, to be followed by concerts and recitals in all directions. While in London Mr. Carl was entertained by the well-known English composer and organist, Bertram Luard Selby, who presented him with the manuscript of a new "Allegro de Concert" for the forthcoming tour.

From France Mr. Aloys Claussmann has sent three new organ pieces, with dedication to Mr. Carl and M. Albert Renaud, organist of the Eglise Paroissiale at St. Germain, has sent one which, together with the many novelties collected abroad, will make this season's programs of great interest and value.

**Statement.**

CHICAGO, September 22.

MRS. THEODORE THOMAS desires to state to the musical clubs of America that her name has been used as chairman of the National Federation of Women's Musical Clubs without her knowledge or consent.

She is unable to accept the position kindly tendered to her by this association, and another chairman will be shortly appointed.

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## Joseph S. Baernstein.

THIS talented young basso possesses to a remarkable degree the combination of gifts necessary to make a great artist. His is one of the best bass voices produced in America. It has resonance, warmth and great volume, is very brilliant and flexible and at the same time unusually sympathetic.

Mr. Baernstein has, moreover, the qualities which make such a voice valuable. He possesses decided dramatic power, great musical intelligence and a dramatic personality which appeals at once to his audience. He is one of the fortunate few who, besides having the necessary talents, has also found the right guidance in the development of those talents. He is a sterling example of the methods of a teacher who is rapidly becoming famous through the length and breadth of the land—Oscar Saenger, of New York, who during the last few years has brought so many singers before the public, prominent among these being Josephine S. Jacoby, Madame de Pasquali, E. Leon Rains (now of the Damrosch Opera Company) and Miss Esther Hirsch.

Mr. Baernstein attributes a large part of his success to the careful training and the never failing sympathy and encouragement which he has received at the hands of this teacher. Mr. Baernstein is a member of the Baltimore family of that name, of whom it is interesting to know that he is not the only gifted one, several of the family having been prominent in music for many years, and our basso recalls with pleasure the musical evenings at home, where they were able to give delightfully varied programs. The family can boast of one pianist, one clarinetist, one cellist, two violinists and two bassos.

Mr. Baernstein was born in Baltimore, and at an early age evinced much talent for music. He sang in that city as a youth, but early came to New York, which offered greater opportunities for study and a larger field for development. After less than a year of study he secured the position of soloist at St. Stephen's Episcopal Church, which he held for three years, until he was offered the position of solo bass at the Temple Emanu El, Fifth avenue and Forty-third street, this city. He filled this important position for two years with entire satisfaction. The soloists with whom he was here associated were such well-known singers as the Rev. Wm. Sparger, cantor, of wonderful voice and accomplishments; Clementine Bologna, baritone; Christian Fritsch, tenor; Fannie Hirsch, soprano, and Josephine S. Jacoby, contralto. With much regret on the part of the music committee Mr. Baernstein severed his connections with Temple Emanu El and accepted the two positions of bass soloist at Rutgers Riverside Church and the West End Synagogue, on West Eighty-second street. He is now singing at the Thirteenth Street Presbyterian Church, where his work is highly appreciated.

Mr. Baernstein has a genuine basso cantante voice, ranging from low D to F sharp—such a compass as would tempt most basses to do baritone parts—but Mr. Baernstein appreciates the rarity of the true bass voice and therefore does not tamper with his high notes, in consequence of which the voice retains its evenness and beautiful quality throughout the entire register. Naturally a magnificent organ, it has been so carefully cultivated that its possessor now sings with thorough confidence, based on conscious power, and the result is invariably an artistic success.

The voice is emitted with perfect ease and always under excellent control, and the "mezzo voce" is particularly fine, enabling Mr. Baernstein to produce remarkably effective shadings. He is very versatile in his works, singing many styles of music with real appreciation of their

varying characteristics. He has a large repertory of all schools, including the standard classical and modern oratorios and cantatas and Lieder of all composers—from Bach and Schubert to the modern European and American writers. In operatic roles he is equipped for such widely varied styles of work as Mephistopheles in "Faust," the Friar in "Romeo and Juliet," King Henry in "Lohengrin," Sparafucile in "Rigoletto," Plunkett in "Martha" and many other important parts.

Mr. Baernstein appeared many times in concert work last season, and always with unqualified success. The critics were unanimous in praise of his voice and methods, and the public was lavish in its applause. Here are a few of his many press notices:

Mr. Jos. S. Baernstein proved the star attraction of the evening. Gifted with a bass voice of rare resonance and flexibility, an easy,

quality and sympathetic calibre. Mr. Baernstein formerly lived in Baltimore, where he occupied a coveted position in musical circles owing to his rare voice, and in New York he is known among its best singers.—*Pittsburg Leader*.

Mr. Baernstein, who greatly pleased his audience, was heard in Vulcan's song from Gounod's "Philemon et Baucis," and in a song by Cherry.—*Freund's Musical Weekly*.

Mr. Baernstein possesses a beautiful, pure basso voice, rich, full and mellown. His first solo, by Dudley Buck, was a masterly production, and served to bring out the most sonorous tones in the recitative, while in beautiful contrast was the smooth, delicate production in the more legato passages. "Abide with Me," by Harry Rowe Shelley, was given in a most artistic manner, and brought tears to eyes of many.—*Rockville (Conn.) Journal*.

Mr. Baernstein so delighted his hearers that he was recalled again and again. Following came the celebrated cellist Mr. Victor Herbert. Mrs. Josephine S. Jacoby, Miss Hilke, Mr. Towne and Mr. Baernstein formed a quartet which pleasingly closed the evening's entertainment.—*The New York Commercial Advertiser*.

Jos. S. Baernstein, the noted basso of New York, entranced the audience with his glorious voice.—*The Hartford (Conn.) Times*.

\* \* \* Hoffman's cantata, "Schoena Melusina," under the direction of Mr. Alfred Hallam. \* \* \* The real singer of the quartet from the double standpoint of voice and intelligence, was Mr. Baernstein; his is a manly, musical, vibrant voice, directed by a strong musical intelligence, and used with finished artistic discretion. It is absolutely even throughout, and emitted with the most perfect ease. The quality is dramatic, and Mr. Baernstein has plenty of magnetism, and the general emotional and mental outfit which go to make the artist of success.—*MUSICAL COURIER*.

Herr Baernstein sang beide Arien mit colossalem Erfolge. Er ist eine vorzügliche Erscheinung.—*New York Staats Zeitung*

Mr. Baernstein fairly captivated the audience with his magnificent voice and established himself as an artist of high order.—*The Montclair (N. J.) Times*.

Great pleasure was afforded the audience in hearing Mr. Baernstein, a singer of wide reputation. His voice was of a delicious quality, of good compass, even and true in intonation.—*The Hartford (Conn.) Daily Courant*.

Jos. S. Baernstein is a basso of wonderful attainments. His voice is excellent in quality and sympathetic and delicious in calibre.—*The Rockville (Conn.) Journal*.

Mr. Baernstein sang an aria from Händel's "Samson," and in response to irresistible encores he gave some delightful ballads. With his voice, grace, stage presence and mastery of himself, Mr. Baernstein may some day in the near future be heard in grand opera.—*The New York Commercial Advertiser*.

**Madame Murio Celli's Pupil, Marie Engle.**—This fine young American singer has engagements (operatic) booked for Madrid, Spain (Teatro Real), three months, St. Petersburg, Russia, Carlsbad, Germany, and Covent Garden, London, and Madame Murio-Celli is correspondingly proud of her.

**J. Harry Wheeler Arrives.**—A power to be reckoned with this season is Mr. Wheeler, who was a Garcia-Lamerti pupil, then in the New England Conservatory, Boston, for twelve years, later at Chicago, and for a dozen years past principal of the vocal department at Chautauqua, N. Y. This prominent voice specialist has been induced to come here, and it is a fact that several pupils from distant parts were here awaiting him before he arrived. Among his prominent pupils, who number in the hundreds, are Mme. Eleanor Meredith, Marie Warren (contralto), Dr. Behrend's church, Brooklyn, N. Y., J. Harry Fellows, of Erie; Mme. Abbie Carrington, Miss Randall (Ohio), Miss Bell (Michigan), Miss Wilson (Pittsburg), Miss Mathias, Miss Leftwick (Nashville, Tenn.), Miss Lillian Haiff (San Antonio, Tex.), Miss Pauline Stein, soprano for three years with the Remenyi Concert Company, and others. Mr. Wheeler's studio is at 81 Fifth avenue, which is sure to become prominent at once, for this man's name and fame have preceded him.



JOSEPH S. BAERNSTEIN.

graceful presence and a complete mastery of vocalization, he surprised and delighted the audience. His first selection was Filippo's aria from Verdi's "Don Carlos," with 'cello obligato accompaniment by Victor Herbert. In this Mr. Baernstein so delighted his hearers that he was recalled again and again.—*New York Commercial Advertiser*.

Mr. Baernstein has a bass voice of resonance and flexibility.—*New York Press*.

Mr. Baernstein during the past winter has sung at various clubs and fashionable musicals, where his work has always been of the highest order. He has a voice of unusual brilliancy and flexibility.—*New York Mail and Express*.

Mr. Baernstein has a splendid bass voice.—*New York Recorder*.

Herr Jos. S. Baernstein hat einen vorzüglichen Bass, umfangreich und trefflich geschnitten und seine Vocalisation ist geradezu meisterhaft.—*New York Staats Zeitung*.

Mr. Baernstein has a voice of unusual brilliancy and flexibility.—*New York Journal*.

Mr. Jos. S. Baernstein is a basso of fine accomplishments, and his singing yesterday was a great success. He has a voice of excellent

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{ 2438 18th.

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MARC A. BLUMENBERG — — EDITOR-IN-CHIEF.

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ESTABLISHED JANUARY, 1880.

No. 917.

NEW YORK, WEDNESDAY, SEPTEMBER 20, 1897.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,  
New York City.

THUS far this season all the more important musical announcements of the season, with dates and localities, were first published in these columns. Taking this in conjunction with the direct news coming from our branch offices, special correspondents and telegraphic sources, THE MUSICAL COURIER is the one central organ of all musical news the world over.

RUMORS are current in musical and fashionable circles to the effect that a well-known musical character is about to agree to a separation from his wife or be compelled to submit to divorce proceedings. The lady is a woman of extraordinary mental gifts, and is said to have suffered intensely from publicly displayed neglect as well as other offenses; but she prefers a quiet separation to the agonies of a divorce suit, in view of her own standing and the position occupied by the parties in prominent social sets.

THE *Herald* last Sunday printed this item: "Calvé has, it is said, abandoned the intention of studying Kundry in 'Parsifal,' but will add Sieglinde and Norma to her repertory. Why not Ortrude? She would be superb in that weirdly dramatic role."

This sounds very well, yet how far from the truth it is! Calvé, despite her dramatic temperament and her genuine skill as an actress, is not a dramatic soprano. A dramatic soprano needs a voice, and Calvé's voice in passionate climax invariably grows shrill, sharpens and becomes attenuated. The voice is never laden with the passion of the singer, for it is not big enough, so she resorts to all sorts of tricks, indulges in *parlando*—witness her Santuzza—and can never be heard against an orchestral forte. She is adorable in an opera comique like "Carmen," but as Kundry, as Ortrude, where vocal breath is required. Never!

The Hochschule für Musik (supposed to be Germany's representative musical institution) has never produced one great artist, and is managed by men who have long ago outgrown their usefulness—if they ever possessed any. Of course Joachim was a great violinist—nobody can gainsay that, but we doubt whether he can show a pupil more on the violin than Sauret or Hrodsky in Manchester. The piano department at the Hochschule boasts of only one pianist—Professor Barth, who has never produced a well-known concert player. The violoncello department is under the charge of Professor Hausmann, the most pedantic of well-known violoncellists. His pupils are a copy of himself. The vocal department is almost a farce. One of the leading professors at the school is of our opinion.

### THE AUTOCRAT.

THIS is an article taken from a Berlin paper and reprinted by "The Autocrat" in the London *Musical Standard*. When this paper stated first of all papers that Barth, of Berlin, had never produced one well-known concert player it was inundated with protests and declarations containing charges of animus, when, as a fact, its columns for years past had been animadverting upon the greatness of Barth as a teacher. Here is a Berlin paper making identically the same charge months after it was first printed in these columns. If Barth does not produce concert players American students may as well remain here at home and not be turned out as concert players. That is the argument of this paper. There is no use going to foreign lands for nothing, when you can get nothing here for less money and less risk—all kinds.

A WASHINGTON correspondent is surprised at the animus of this paper against Damrosch and wishes to know something regarding it. The desecration of Richard Wagner's operas last season was the hair that broke the camel's back, to use flexible metaphor. The criticisms of this paper at the time were intentionally decorated to neutralize the severity of the judgment, in order to give Damrosch an opportunity this season to retrieve himself. But the scheme as now outlined destroys all hope of improvement; the same sacrilegious proceedings will be continued.

Mr. Damrosch this season allied himself with Ellis, the personal manager of Melba, who is to be the great "star" of the Damrosch-Ellis opera combination. Nothing has been done to improve either mise-en scène, ensemble or other departments of the Wagner music drama, and nothing could be done when the star receives \$2,500 for each performance, for in order to give opera on this same old star plan every artistic ambition must first be smothered or

eliminated. The whole Damrosch aggregation must be on a cheap basis in order to be able to pay the "star."

It is a repetition of the old Maretz, Strakosch, Abbey, Grau plan of slipshod performances, with stars to counterbalance the defects. This should not be tolerated with "Traviata" or "Linda" or "Lucia" or "Bohemian Girl," but it appears that it is; to introduce the vicious system in Wagner's works, as de Reszké and Grau did, it is monstrously infamous. This is all there is to it, and this paper is consistently continuing its battle for artistic music under American auspices, in place of a vicious foreign operatic system of de Reszké. Grau, Melba, Damrosch et al., with millions to the foreigners and nothing for America, not even well balanced performances.

A HA! Young Mr. Damrosch does not after all care to be considered a Philadelphian. He announced early in August that the Symphony Society (is there such an organization?) would only be heard in New York in a series of five *afternoon* concerts, the reason given being that Mr. Damrosch's duties in Philadelphia were too pressing to allow more. At the time we called attention to the fact—a fact singularly overlooked by the daily press—that the Symphony Society had really ceased to exist; that even in the old days it was a makeshift, not a consistently organized society like the venerable and fossilized Philharmonic. Of late years the Symphony Society was dragging along in a wretched condition, financial and artistic; the personnel of the band was continually changing, there was no business head to the concern, rehearsals were few and far between, and after the opening spurt of each season the so-called society settled down to an existence of deadly dullness, occasionally relieved by the appearance of some high priced soloist. But as a factor in the musical life of this community the Symphony Orchestra was *nil*. Now, spurred on by our truthful remarks, Mr. Damrosch announces five *evening* as well as five afternoon concerts. No use, Walter, the game is up; better remain in Philadelphia. They appreciate you there.

### FERTILE LOMBARDY.

IT is to smile, not rudely, but joyously. Read this:

[Translation from *Il Caffaro*, the leading journal in Genoa, Italy, September 11, 1897.]

Mr. Louis Lombard is an artist of rare merit and a well-known writer in America and England on musical subjects, on sociological questions and on travels.

He dedicated his three latest books to three of his friends: Massenet, Max Nordau, and Miss Elizabeth Cleveland, sister of ex-President Cleveland, each of whom has written most favorable opinions concerning said works. In addition he is founder and former director of a large conservatory of music in Utica, New York.

Just now he is passing through Genoa as guest of Maestro Polleri, whence he goes to Paris to found a conservatory of music for Americans.

All the educational branches will be exclusively in the hands of eminent Parisian masters. It is an excellent idea which must certainly result in a splendid result, in view of the fact that, with his energy, intellect and rare ability, he is also a man of wealth.

This fine and sympathetic artist who has contributed so much to American musical life, was born in Lyons.

We hope to speak soon of his realized project.

We all know the Lilliputian Lombard. How he hitherto escaped the Rosenfelds is a wonder. Of him the unexpected may be always predicted but the above, we confess, staggers us. Lombard has never been an important, indeed any sort of a factor in the musical life of this land. We would like to know in just what manner he has "contributed so much to American musical life," except running for revenue only a conservatory of music up in Utica. As a writer we do not care to pass judgment on him, for his work is too ephemeral and too obviously an echo of Nordau's, but the fact that Mr. Lombard intends starting a conservatory for Americans in Paris calls for mild comment.

Why for Americans in Paris? Why not for French people? Lombard is a Frenchman, and not in the least in sympathy with America or Americans. And if he contributed "so much to American musical life" why didn't he remain here and contribute more? According to foreigners we are sadly befooled musically. Certainly Paris needs no new conservatories. Why then does this man of wealth, this midget Midas, take the money he earned here—not to speak of the "energy, intellect and rare abil-

ity"—to France? Is it not carrying coals to Newcastle, coke to Burton-on-Trent, or any other old and British simile you please.

Come, come, Louis, come off your foreign perch and return to your adopted country; the Clevelands miss you and the Waldorf café yearns for you.

We begin to suspect that you wrote the above article.

#### THE PROPHET STRAUSS IN HAMBURG.

SINCE the death of Johannes Brahms the most promising young man in Germany, indeed in all Europe, is Richard Strauss. The older men, Dvorák, Saint-Saëns, Grieg, Goldmark, Bruch, Nicodé, Rheinberger and Draeseke, have accomplished their best work, have had their say, indeed are written out. The Wagnerian *epigones*, Cyril Kistler, Humperdinck, d'Albert and the rest are too confessedly imitative to mark out new paths, while young Italy, its head already silvered with age, seems only bent on learning the lesson of the Teuton masters. Richard Strauss, and Richard Strauss alone, has the promise and potency of genius, and this despite the goodly crop of musical wild oats he has already sown.

His career has been both meteoric and academic. No composer of latter days boasts of his culture, for his education was an elaborate one, and from the moment he took up the baton of the Meiningen Orchestra, dropped by Von Bülow, and at an age when most youngsters were in school, the knowing ones felt that a new and powerful personality had come into view.

Strauss is the son of a musician, Professor Strauss, considered at one time the finest waldhorn player in Europe. The younger man has written an enormously difficult concerto for his father's instrument, and has always shown a predilection for the wind department of the orchestra; witness his charming serenade for thirteen wind instruments, bearing the early opus number of seven. A chorus written to a Greek text, with orchestral accompaniment, was composed about the same time, although it is omitted from the printed list of his works.

He has hitherto been an eclectic in his work, chiefly showing the influence of Liszt and Wagner in his symphonic poems and Brahms in his "Wanderer's Sturmlied," for chorus and orchestra. He has the profoundest knowledge of orchestral technic, a knowledge which sometimes tempts him to stray into the paths of the morbid, forbidden and musically ugly. Yet what astounding feeling for color, what audacity, what Berlioz-like fantasy, what humor, what passion he displays in his poems for orchestra: "Don Juan," "Macbeth," "Til Eulenspiegel," "Tod und Verklärung," and also "Sprach Zarathustra"! He force, the reeds and brass beyond their natural voicing, he plays unholly pranks with the strings, he is a seeker after novel effects; yet again what audacity, what mastery, what individuality! He is a modern of the moderns—look through his fifty songs from opus 11; he has carefully mastered the classics, as his C minor piano sonata and D minor symphony prove. His second symphony in F minor has been heard here and admired, and his string quartet has been played everywhere.

The young man has essayed all styles and forms, and has only begun to find himself. His knowledge of the piano—for he is a practical piano virtuoso—is shown in his "Burleske" for piano and orchestra, in the three smaller pieces and in the difficult and unpublished variations and fugue. He has also written a cello sonata, a violin concerto, a symphonic fantaisie, "Aus Italien"; a violin sonata, a "Fest Marsch" for orchestra, a piano quartet, an opera, "Guntram" and a concert overture in C minor. Prolific, yet all his work leaves his laboratory stamped with the highest finish. He is young yet, being born in 1864, and has won the highest honors as conductor and pianist in Meiningen, Weimar—for a time he was Edouard Lassen's assistant there—and latterly in Munich, where he has held the post of conductor under Levi at the Munich Hoftheatre since August, 1886.

Munich is Strauss's birthplace, yet he leaves that town—provincial in its artistic jealousies—for Hamburg, where he will have charge of Pollini's performances. Cable reports assert that the good people of Munich regret already the loss of their promising son, but he has signed with Pollini and

once more verifies the old and weather-worn adage about a prophet and the neglect by his countrymen. The truth is that Munich was not big enough, not broad enough to appreciate Strauss. They saw him as a boy grow up to greatness and their familiarity with his life bred indifference. Now that he is in the clutches of Pollini they may view him in a more favorable perspective, but the step has been taken and the old-fogey element of the Bavarian city has won a victory.

Strauss in Hamburg will never be happy. The dry, hard, repellent atmosphere of that philistine town, the commercial nature of Pollini, so crushing to idealism, cannot fail to prove repugnant to his sensitive and poetic nature. With all his brilliant gifts Strauss has not proved himself a master in petty political intrigue, and he will soon find himself wading in a cross sea of cheap conspiracies and harassing operatic cabals. We do not see how Strauss can long tolerate Hamburg, long endure Pollini. Double dealing is foreign to his temperament, and his latest residence is the very core of imbroglios in musical Europe. He deserves better things!

#### FOREIGN SALARIES.

In addition to the list of salaries paid in Paris to operatic and other artists, republished from the *Petit Journal* of that city, we are enabled to-day to print the following:

	Francs.	Dollars.
Sarah Bernhardt, a performance.....	1,500	300
Madame Réjane.....	800	160
Jeanne Granier.....	600	120
Jane Hading.....	400	80
Yvette Guilbert .....	700	140

The manager guarantees about \$2,000 a night in this country to Sarah Bernhardt, and while she receives no guarantee as to the number of performances in Europe, appearing in a limited number only during the year, here she must get a guarantee of no less than fifty. That is, a season here gives her a half million francs; in Europe it gives her about one hundred thousand francs, *if that much*, for her expenses are all paid here besides.

We remember the sums paid here to Réjane and Hading; observe their Paris prices. As to Yvette Guilbert, we were as ridiculous as we were on the subject of Paderewski and his hair. We shall hear some piano playing this year to which Paderewski never could aspire.

The question of operatic salaries occupying a prominent place in the minds of the musical public, we may as well show how these cases stand, merely for reference, as it were:

	ANNUAL SALARY.	
Mlle. Rachel.....	66,000	13,200
Mlle. Mars.....	40,000	8,000
Naudin, the tenor.....	110,000	22,000
Sophie Cruvelli.....	100,000	20,000
Fanny Elssler.....	46,000	9,200
Taglioni.....	36,000	7,200

	ANNUAL SALARY.	
M. Melchisédec (at the Opéra).....	48,000	9,600
M. Escalais.... "	45,000	9,000
Mlle. Mauri.... "	40,000	8,000
Mlle. Dufranc.... "	36,000	7,200

	MONTHLY SALARY.	
(Limited to two or three months, utmost).		
M. Lassalle.....	11,000	2,200
M. Jean de Reszké.....	6,000	1,200
M. Edouard de Reszké.....	5,000	1,000
M. Victor Maurel (Opéra Comique)....	8,000	1,600

The fact is that while de Reszké makes about as much in Paris as his cook and coachman costs him, he makes in this country the fortune that enables him to keep the cook and coachman, for the Paris salary is not of a dimension to permit such luxuries.

It is seldom that Jean de Reszké sings on the Continent, for his voice, which is not a natural tenor, is not liked by the publics living in the great European art and musical centres. In the American daily papers we are always reading of the appearances he is about to make, but outside of a few appearances in his own country Jean de Reszké is not heard on the Continent. This is his real business centre.

And yet this man signed a letter which stated that

his income, his guarantee, his salary in Europe was as great as in America; that he was receiving in Europe the equivalent of the million francs a season nets him here. And there are people in this world who consider it a sin and a shame for this paper to expose this contemptible, this most uncalled for and infamous falsehood. We shall pound it into the minds of the American people until it becomes a part of their cerebral function as an everlasting evidence of foreign ingratitude and immorality.

#### EMIL PAUR'S NEW FIVE YEAR CONTRACT.

BOSTON, September 23.—Emil Paur, director of the Symphony Orchestra, is said to have signed a contract to-day with Mr. H. L. Higginson to continue as director for that organization for five years. It is said that under this contract, if for any reason Mr. Higginson should decide to secure another director before the five years' term is up, Mr. Paur will receive a bonus of \$10,000.

M. R. PAUR has a five years' contract to conduct the Boston Symphony concerts and this contract ends with the close of the present season, 1897-8. Should Mr. Paur not be re-engaged for another term of five years a forfeit of \$10,000 must be paid to him to counterbalance the loss of pension to which Mr. Paur would be entitled had he remained in Germany in the position (or its outgrowth) held by him formerly. It is impossible to state at this time whether Mr. Paur will conduct the Boston Symphony concerts after the season of 1897-8, although Boston papers state so definitely. The *Traveller* says:

The news that Mr. Paur has signed a contract with Mr. Higginson by which he is to remain for five more years at the head of the Boston Symphony Orchestra is received with great satisfaction by all varieties of music lovers. That the present conductor is the first to be re-engaged speaks volumes for the position he has won for himself in Boston. With no pyrotechnics, no posings, no society influences, no beauty, no languid grace, no imperial airs of the matinée. Mr. Paur has steadily improved in his art, and has quietly won the admiration and respect of everyone. That he is not a towering genius is recognized, but it is as fully recognized that he is a musician of rare taste and devotion, a drillmaster of kindly decision, and a leader of inspiration to his men. The present splendid condition of the orchestra shows that these qualities make for more than erratic brilliancy.

#### CONCERT PIANOS.

THE concert season this year and next winter and spring promises to be even more than animated; it appears to have the element of brilliancy in it, judging from the projected schemes and the scope of the concerts. Many pianists of world wide fame will play in America during the period from November to May, and it becomes a question of deep interest as to the particular piano to be played before these cultured audiences and these intellectual people, for it is now well known that the most intelligent public aggregations are those attending classical concerts. The list of pianists as now perfected, leaving aside the possibility of one or two great supplementary engagements, is:

Moritz Rosenthal.  
Raoul Pugno.  
Siloti.  
Joseffy.

This tremendous quartet is followed by such important virtuosi as Alberto Jonás, who will play East and West this season; Richard Burmeister, Mrs. Fannie Bloomfield-Zeisler, who plays in several of the great functions before going to England, where she is to play in the spring; Adele Aus der Ohe and Wienzkowska, who plays with the Boston Symphony. Paolo Gallico and Leopold Godowsky and Rachel Hoffmann are three pianists of extraordinary ability who will also play in important events this season.

Each and every one of these artists will play the Steinway piano this season. Has the history of concerts or the history of the piano itself ever instanced such a truly significant demonstration. Once more:

Joseffy, . . . . .	Steinway Piano.
Rosenthal, . . . . .	
Pugno, . . . . .	
Siloti, . . . . .	
Fannie Bloomfield-Zeisler	
Aus der Ohe, . . . . .	
Wienzkowska, . . . . .	
Rachel Hoffmann, . . . . .	
Alberto Jonás, . . . . .	
Burmeister, . . . . .	
Gallico, . . . . .	
Godowsky, . . . . .	
MacDowell, . . . . .	
Carl Baerman, . . . . .	

All these artists will be heard in symphony or orchestral concerts and most of them in recitals. The Chickering piano will be played this year by

Xaver Scharwenka in Chickering Hall at the Seidl concerts, December 7, January 4 and April 5. Mr. Scharwenka will make a Pacific Coast trip, using the Steinway piano before that time.

Another important item of news in connection with the Chickering piano is the announcement that Franz Rummel will come to America to play at two Seidl concerts in Chickering Hall on February 1 and March 1, and he will also probably play in Boston and other places.

Richard Hoffman will play at the first Seidl concert in Chickering Hall on November 9.

The Chickering firm has not been in the concert business for several years, that is to say the house pursued a passive policy in this direction, and hence its determination to associate itself with eminent pianists is a matter of significance to the musical world here.

The Weber piano will be played this season by Constantin von Sternberg.

ME. FLORENZA D'ARONA writes to THE COURIER from Paris, September 2: "THE MUSICAL COURIER is seen by me in nearly every resort and studio in London, Dieppe and Paris. It is a remarkable sensation to find your paper, published in America, read here in the very centres of civilization with an avidity unparalleled. Every musician is anxious for its weekly arrival."

MRS. LANGFORD, president of the Brooklyn Seidl Society, has taken the refusal for the following evenings for the Academy of Music of that city: October 28, November 4, December 9, January 6, February 10, March 10 and April 7. But it does not follow from this that these dates are to be devoted to Seidl concerts, for it appears that some of them conflict with Mr. Seidl's previous engagements, as already announced.

#### Good News from Louisville.

SOL MARCOSSON will give four concerts this season in Louisville, his native city, under the direction of James B. Camp, who is also manager for Miss Rosa Green. Miss Green has but recently returned from London, where she met with pronounced success. Miss Green was for several years pupil of Mme. de la Grange, whose interest in the young artist was such as to secure for her the services of M. Pifferetti, of the Paris Opéra Comique, who became her instructor in dramatic vocalization.

The Misses Lilla and Zudelia Harris have returned from a five years' sojourn abroad, and will give a series of concerts during the season.

Miss Lilla Harris is fresh from the musical care of Mme. Lilli Lehmann, and has had many artistic advantages.

Miss Zudelia Harris is a pianist and theorist whose local reputation leads to great expectations.

Herr Karl Schmidt will conduct the choruses of the Liederkranz Society on "German Day" at the Nashville Exposition. This enterprising director has many interesting plans to work out with his society during the coming winter, preparatory to celebrating the fiftieth anniversary of the organization.

**Quintano.**—Quintano, the Italian violinist, has been engaged for a series of concerts in Canada, beginning October 15 and extending through November. Here are two press notices:

A large, select audience, mostly of the feminine sex, was assembled to listen to the celebrated violin virtuoso Giacomo Quintano. It was an ineffable, intellectual enjoyment of two hours. The Mendelssohn concerto was performed with a warm and incomparable execution, which brought great applause and many encores to the young artist. The two nocturnes by Chopin, played with exquisite taste, brought him a new ovation. The young artist finished the first part of the program with three of his compositions: "Ninna-Nanna," very original and sweet; a delicate nocturne and a grand cadenza of great effect and highly appreciated. An undiminished applause Sig. Quintano received after the reverie by Schumann, canzonetta by Cilea, cavatina by Raff, and Hauser's rhapsodie. But the true tour de force del maestro was received in the last piece pour la bonne. Quintano executed a series of very difficult variations on one string (the fourth), rousing the enthusiasm of the audience to giving him a well deserved ovation. We are glad of this complete and undeniable triumph of the young artist and we hope to hear him soon again.—*L'Eco d'Italia*.

Quintano's, in Part 2 of the program, was the most distinctive of the instrumental selections, being so perfect in skillful touch, beautiful quality and warmth of sympathetic feeling as completely to enchant his auditors. After the inevitable encore the virtuoso was compelled to return three times to acknowledge his appreciation of the ovation, and finally was brought on the platform again with his violin for a third performance. Quintano has arrived but recently from Naples, where he received his musical education. The Brooklyn *Eagle*, after his first appearance in the City of Churches, denominated him "A new lion."—*Keene (N. H.) Evening Sentinel*.



GAUDE MUS IGITUR.  
Know, ye sons of melancholy,  
To be young and wise is folly.

While ye scorn our names unspoken,  
Roses dead and garlands broken.  
O, ye wise,  
We arise,  
Out of failures, dreams, disasters,  
We arise to be your masters.

—Mrs. Woods.

SO I am yellow and unwholesome, am I? My mind, according to the Springfield *Republican*, has a jaundiced tinge; I am Mongolian in my literary tastes. So hath decreed the leading critic of the country.

After three months delving in Brahms and writing in midsummer with one's heart blood, an ungrateful contemporary pronounces me unsafe for the young and innocent. Alas! such is ever the reward of true devotion to an awful and immoral cause like the Brahms piano music.

When I learn to praise the unspeakable Hall Caine, Mrs. Humphry Ward, Georges Ohnet, Marie Corelli and daily newspapers; when I come to admire the American stage of 1897 and turn up my nose at Ibsen and Hauptmann; when I cease admiring the purity, sweetness and light of Maeterlinck; when Wagner and Brahms fail to make thrall of me; when the naked beauty of Greek art brings to my hardened cheek the blush of shame, then, O! then, I will not be "yellow," and no doubt will be highly spoken of by the saintly *Republican*.

But is Brahms—is poor, dead Brahms an immoralist? Is he, too, "yellow"?

How disrespectful to speak of a dead girl, a young thing snatched away from the philistines by the gods at the age of eleven months, or was it weeks? Dear *Mlle. New York*, dead for the want of a dollar, for, like Rossetti's Jenny, the Gotham girl was fond of a kiss and fond of a guinea, i. e., a five dollar subscription. And to call her names! What bad taste! Show me in the files of the Springfield *Republican* one page, one column, one paragraph as clever as the verse and prose of *Mlle. New York*, and I will start a permanent orchestra in this city of dreadful night!

Bah, what stupidity! What provincialism!

Apropos of Hall Caine, here is a good *mot* uttered by Mr. Moffatt, of *Scribner*. Being asked about some portraits of the author with the manx tail he nonchalantly remarked:

"Hall Caine's are alike to me!"

Runciman, of the *Saturday Review*, has been getting himself into hot water. Emulative of G. Barney Pshaw he has been doing the paradoxical in his criticisms, and with sad, bad, mad results. He lately began a review of the Bayreuth season with this sentence:

"Parsifal" is an immoral work."

He then at great length proceeds to urge his objections against both the book and music. Singling out "Siegfried" from "The Ring" as a glorified view of life, he says:

"The two operas invite comparison; for at the outset their heroes seem to be the same man. Siegfried and Parsifal are both untaught fools; each has his understanding partly enlightened by hearing of his mother's sufferings and death; each has his education completed by a woman's kiss. All this may seem very profound to the German mind; but to me it is crude, a somewhat pointless allegory destitute of any essential verity, a survival of windy senti-

mental mid-century German metaphysics, like the Wagner-Heine form of the 'Flying Dutchman' story and the Wagner form of the 'Tannhäuser' story. However, I am willing to believe that Siegfried, when he kisses Brünnhilde on Hinde Fell, and Parsifal, when Kundry kisses him in Klingsor's magic garden, has each his full faculties set in action for the first time; and then? And then Siegfried, with his fund of health and vitality, sees that the world is glorious, and joyfully presses forward more vigorously than ever on the road that lies before him, never hesitating for a moment to live out his life to the full; while Parsifal, lacking health and vitality—probably his father suffered from rickets—sees that the grief and suffering of the world outweigh and outnumber its joys, and not only renounces life, but is so overcome with pity for all sufferers as to regard it as his mission to heal and console them. And, having healed and consoled one, he deliberately turns from the green world, with its trees and flowers, its dawn and sunset, its winds and waters, and shuts himself in a monastery which has a back garden, a pond and some ducks. There is only one deadly sin—to deny life, as Nietzsche says: carefully to pull up all the weeds in one's garden, but to plant there neither flower nor tree; and that is what Parsifal glorifies and advocates."

This sounds as if Mr. Runciman had been taking an overdose of Nordau and Nietzsche. Of course he is all wrong about the Wagner idea, which is renunciation, annihilation of self, not a silly denial of life. "Parsifal" belongs to the scheme which begins with "Tristan and Isolde," and it should not be separated from the other works and treated as if it were the only philosophy Wagner ever preached when it is but a segment of his mighty plan.

However, I am not in the mood for threshing out this old subject, but it interested me as a sign of the times to read the cold laying out Runciman got in the *Musical Standard* from the pen of that very clever gentleman who signs his work "R. Peggio."

Just fancy defending Wagner's morality ten years ago in London! After carefully and courteously castigating the *Saturday Review* man, "R. Peggio" closes with this bit of common sense:

"The modern craze for force, as exemplified in the worship of Napoleon and Mr. Runciman's adoration of Siegfried; the modern 'live your life for yourself,' as Ibsen advocates; the modern apotheosis of materialism and animal strength and energy are not, as Mr. Runciman thinks, a sign of mental and physical health, but rather evidence of our growing effeteness. Just as the old man, trembling on the brink of the grave, casts longing eyes on youth; just as the Greek nation, when overcultured and effete, put physical beauty and strength on a pedestal and worshiped it, not because physical strength and beauty were common among them, but because they were rare, so we of the nineteenth century are apt to worship that which we feel we lack. In the days of physical strength, when a man held his own by the sword; in the days of Launcelot and Sir Percival, men only worshiped strength and skill in arms as a means by which right might be achieved; now we worship strength as an end in itself. In those days men fought for religion. The true sign of effeteness is not Parsifal's desire to help the sufferers in the world, but the modern craze for selfishness, the modern craze for physical strength, the modern worship of beautiful animalism."

Uncle Jerome Hopkins (my old friend Dr. Larry Napkin) has been talking to the folks of the *Independent* about the pioneers of music in America, and oddly enough did not mention his own name, although I would not be surprised to know that part three, which was not published, he devoted to a list of his achievements.

Well, the old pianist said some good things, although I do not agree with him that piano playing has deteriorated. Even Thalberg—and I name him with reverence, for he was a very great artist and his original studies are very much neglected—could not make a sensation with the instruments of 1857, and pianists have steadily improved with their instruments. Herz and Leopold De Meyer would simply not be tolerated nowadays, for they played trash. Mr. Hopkins calls Gottschalk "a Hebrew

creole, born in New Orleans," which was news to me. How can one be a creole and a Hebrew? I always fancied the genuine creole was a compound of French and Spanish.

The writer does not admire Dvorák, witness this:

"Gottschalk's selection of certain negro melodies for themes of his piano paraphrases, was one of the happiest of conceits, and was felicitous indeed when contrasted with Dvorák's analogous ambition to incorporate native melodies in his 'American Symphony'; for poor Dvorák seems to have been supplied (by some booby) with ugly and uncouth themes in spite of beautiful ones being so plentiful."

No matter whether you believe that Dvorák's themes are American, there has been until Jerome raised his voice no question of their intrinsic beauty.

He pays a tribute, not half strong enough, to a pianist who deserves well of the musical people of this country—a pianist who, in his way, did quite as much for the classics here as Theodore Thomas. I mean Sebastian Bach Mills. Hopkins Jerome writes:

"After Thalberg came S. B. Mills, an Englishman, educated in Leipsic, if I do not mistake. As one of the later 'pioneers' in piano playing in America, Mr. Mills deserves most distinguished homage. It was he who first opened to us the glories of Schumann's monumental piano concerto in A minor (universally now conceded to be the king of all concertos). It were in vain for me to try to describe the intensity of emotions produced upon my ever music-hungry young soul by that man's godlike performance at Bergman's Sunday concerts at the old Broadway Assembly Rooms. His technic (like Thalberg's) was perfection, and his powers of endurance were prodigious. I think Mr. Mills can be safely added to the few great foreign artists that stimulated 'young musical America' to renewed efforts toward a high ideal."

To the Schumann concerto might be added the Von Bonsart in F sharp minor, the Hiller in the same key, the F minor of Chopin and Henselt, and many other works, not to speak of an enormous amount of chamber music. By the purity, dignity and brilliancy of his playing Mr. Mills made the piano a respectable instrument throughout the country at a time when it barely rivaled the banjo.

And that reminds me; did you read Mr. Krehbiel's criticism of Joseffy's playing at Worcester last week?

Mr. Joseffy played the concerto and his performance of the beautiful work was, I am tempted to say, the most perfect thing of the kind that I have ever heard. It is quite impossible to convey an adequate idea of its masterfulness. I have heard him play the same composition several times, but never before have I been so impressed with the strength, richness, finish, clarity and symmetry of phrase which marked to-day's performance. Only a devotion bordering on religious veneration could have inspired and upheld Mr. Joseffy while making the laborious study which resulted in such a strong and convincing exposition of the concerto, and only such marvelous technical mastery over the piano as Joseffy possesses could have made such a presentation possible. There is not a point of interest or beauty in the work which was not brought to the notice of the public plainly, unequivocally, yet without parade of purpose, and the result was that every one of the four movements was received with enthusiasm, and an ovation for the player followed the finale. Mr. Kneisel conducted the orchestra finely.

I have been reading the *Anti-Philistine*, a so-called "periodical of protest," published in London by the Brothers Cowley. I am sorry to say that a more stupid publication I have seldom encountered. It is violently opposed to America, yet just as violently eulogizes Bret Harte, Ambrose Bierce, Gertrude Atherton and Stanley Waterloo. The editors seem to imagine that we know nothing of these writers, and calls to heaven for vengeance on the heads of the idiots who have shamefully neglected Harte and Bierce.

We always imagined that Mr. Harte had made a good thing out of his writings, and Mr. Bierce seems to be doing fairly well on the *Journal*—certainly is not starving. As to his being the only stylist of this country, why I fancy this clever newspaper man would be the first to laugh at such a claim. As a short story writer he is ahead of any of the English, although not quite a Poe or De Maupassant, as the *Anti-Philistine* declares. A story of his in the August number of the magazine, "The Damned Thing," is too obviously a copy—indeed a complete capture—of Fitz James O'Brien's wonderful and blood-curdling

tale, "What Is It?" published years ago in *Harper's*, I think.

There is too much hysteria and not enough literary art in the *Anti-Philistine*. With the exception of Edgar Saltus' wonderful "Faustine," an excerpt from his "Imperial Purple," there is nothing in this new monthly worth considering.

Here is a specimen of its tone. I quote from the *German Times*, of Berlin:

The following correspondence has taken place between Mr. T. P. O'Connor, M. P., editor of the *Weekly Sun*, and Mr. John Cowley, editor of the *Anti-Philistine*, in which journal there appeared recently an article, "Concerning Some Irish Vermin": "Upper Cheyne Row, August 25. Sir—On my return to town yesterday from the Continent, I found among my correspondence a copy of your magazine, containing an infamous attack on myself, veiled under the pseudonym, 'The Editor of the *Weekly Moon*.' Unless you are a coward, as well as a lying cur, I shall be glad to hear when it will be convenient to you for me to thrash you. (Signed) T. P. O'Connor." To this Mr. Cowley replied from Granville House, Arundel Street, August 26: "Sir—You will doubtless appreciate how cheerfully I have decided to honor you by accepting your challenge when I inform you that ever since the Phoenix Park murders I have been of the opinion that your death would be for the common good. I await the visit of your representative, and am, without the slightest respect, yours (Signed) John Cowley."

Isn't that sweet?

I found this astounding story in the *Times*:

A modest appearing young woman entered a drug store in Madison avenue one morning recently, and walking to the end of the counter nearest the prescription department mutely held out both hands toward a clerk who chanced to be standing in that particular place. This clerk, equally mute, reached behind a screen and brought out a blue glass bottle, from which a brush handle protruded. After stirring the contents of the bottle with the brush for a few seconds the clerk daintily brushed the tips of the young woman's fingers with the mixture, leaving a dark stain around the top of each finger nail. With a pleasant nod of her head and low murmured thanks, the young woman quickly withdrew from the store and the blue glass bottle was put back in its hiding place.

Observing a puzzled expression on the face of an old patron of the store who had come in to get a cigar the clerk said, "Iodine."

"What for?" asked the smoker.

"Prevent fingers from getting sore," replied the clerk. "She is from the musical conservatory, where she practices on the piano three or four hours a day. In order to prevent the finger nails from coming in contact with the ivory keys she has them cut very short and we apply iodine to take the soreness out of the ends of the fingers after they have been subjected to three or four hours of pounding. Most piano players, you will observe, have their finger nails cut to the quick, so that no clicking sound is emitted when they strike the keys. We keep a bottle of iodine and a brush for the special use of the piano pupils of the conservatory. They come in here for treatment two or three times a week and pay by the month."

I know something better than iodine for the finger tips—Bach and water.

The *Figaro* says the *Herald*, in announcing the publication in a Paris review of M. Ferdinand Brunetière's lecture on the subject of the work of M. Zola, states that the impresario of New York have made many tempting offers to the author of "Rome" to induce him to deliver a series of lectures in America. M. Zola has refused, at least for the present, "not wishing," he said, "to give M. Brunetière this satisfaction." He intends, however, to deliver some lectures in the United States, not on literature or on the theatre, but on the subject "L'Amour des Peuples."

Conan Doyle tells a story of a friend of his who had often been told that there is a skeleton in the

cupboard of every household, no matter how respectable that household may be; and he determined to put this opinion to a practical test. Selecting for the subject of his experiment a venerable archdeacon of the church, against whom the most censorious critic had never breathed a word, he went to the nearest post office and dispatched this telegram to the reverend gentleman: "All is discovered! Fly at once!" The archdeacon disappeared and has never been heard of since.

Poor Donizetti! His "Festival" in Italy strikes one as a funereal farce, says an exchange. He died imbecile, and nearly all his operas have perished likewise; yet at one time they were popular, and many of them tuneful. "L'Elisir d'Amore" was concocted into a set of quadrilles, and Thalberg, at a philharmonic concert in 1850, adapted the air of Dulcamara, "Io son Ricco," as the theme of his piano solo. "Don Pasquale" lived on old Lablache. "Lucia di Lammermoor" interested people on account of Sir Walter Scott's novel. "La Favorita" was as heavy as lead. "Lucrezia Borgia" survived for the sake of its "tragedy queens," Grisi and Theresa Titiens, and is perhaps Donizetti's best work. The poor Italian dies in good company. Where is Bellini's "Norma," or "I Puritani," the rage of the town in A. D. 1834? Even Rossini may now repeat his doleful lament, applicable not only in Italy, but in England: "Non più ascolteranno la mia musica!" Poor Rossini also exclaimed, on hearing the elaborate floriture (or ornaments) used by vocalists when singing his bravura airs: "Non più conosco la mia musica!"

Here is a story that will delight grim, engine-loving Rudyard Kipling:

Two freight engines collided near the Kentucky town of Whitlock recently. Both were pretty badly damaged, and one engineer was discharged for carelessness and disobedience of orders. The funniest thing about the matter was the answer of the disobedient engineer to the other, who asked, "Didn't you have orders to meet me at Whitlock?" Well, d—n it, hain't I met you?" said the engineer who caused the head-on collision.

So long as there are writers of books there will be many who will never resort to the painstaking labor of Wordsworth, as indicated in the journal of Dorothy Wordsworth: "William has come back tired; he has spent all the day in thinking of an adjective for the cuckoo."

"No, I shan't mind there being no opera next winter," said a girl the other day. "Why should I? I've heard all the operas."

The fortieth anniversary number of the *Atlantic Monthly* is well worth reading if for nothing else but Henry Sedgwick's calm evisceration of the much puffed, over-praised plagiarist, Gabriele D'Annunzio. That young man, who masquerades in his verse behind the masks of Baudelaire and Carducci, who has the ventriloquist's gift of imitating the tones of Flaubert, Zola, Bourget, Tolstoi, Turgenev, De Maupassant, any tone but his own, is given short shrift by the critic, who is singularly fair and makes all due acknowledgment of the author's extraordinary versatility and powers of assimilation. But a first-rate talent he is not, above all, and this is the severest count in Mr. Sedgwick's indictment. D'Annunzio is not human; in his veins flows the ichor of the literary man, not the blood of a being in sympathy with its fellows. It is an admirable article and does not say a word as to the morality of the writer—that is,

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morality as understood by the arch-sniffer of literary smells who abides in this burgh.

James Lane Allen talks learnedly of the feminine and masculine principle in recent American fiction, but I hate schools, loathe movements and tendencies, and believe that the idealists are as strong today as the realists and the sensitivists, the symbolists as the humorists. There is Henry B. Fuller, for example. Fancy a man of his exquisite and sensitive art being an American! By that I do not mean to imply anything derogatory, for have we not Hawthorne and Henry James? but the fact that "The Chevalier Pensieri Vani" and "The Chatelaine of La Trinité" were written by the author of "The Cliff Dwellers" and "With the Procession" is a startling demonstration that these so-called schools or movements do not count for much when versatility and genius is at the one man's helm.

Mr. Fuller is more realistic than Howells, more poetic than James; he is as airy, as poetic, and as fantastically humorous as a Heine, yet he wrote that sullen story of Chicago, "The Cliff Dwellers."

I think some passing twinge of conscience caused him to pay the splendid tribute to Chicago in this October number of the *Atlantic*. If you wish to get the fairest picture of the great middle city of the West read Mr. Fuller's "The Upward Movement in Chicago."

This talented writer has just returned from his beloved Italy, where he has been since last spring.

When I saw Marguerite Merington in her picturesquely situated home last week she told me that she had just finished a farce comedy for Mr. Belasco. It is sure to be as witty as "Captain Letterblair."

Here is Runciman's opinion of Goethe: "Although he was a second rate mind and a tenth rate poet." What with Shaw blacklisting Shakespeare and this other little fellow puffing at Goethe's reputation the *Saturday Review* is certainly bidding for notoriety.

I am now busily engaged on my new pamphlet, to be entitled "A Counterblast to the Use of Undraped Limbs in Grand Pianos; or, a Page of Crime in a Great Country's History."

This highly entertaining protest will be dedicated to Elizabeth Grannis, Rev. Dr. Comstock and the *Springfield Republican*. It will on account of the delicacy of the subject be written in English.

#### Kneisel Quartet.

THE following notice has been sent to the press generally. It was signed by F. E. Meyer: The dates for the regular chamber music evenings of the Kneisel Quartet are: Tuesday, November 16; Friday, December 17; Friday, January 21; Tuesday, February 22; Tuesday, April 5.

In addition to the above evening concerts the Kneisel Quartet will give three chamber music matinees on Tuesday, January 25, at 2:30; Thursday, February 17, at 2:30, and Friday, March 29, at 2:30.

Mr. Rafael Joseffy will assist the quartet at three of the above concerts. Members of the Boston Symphony Orchestra will assist the quartet whenever larger works require it.

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BROOKLYN OFFICE THE MUSICAL COURIER,  
539 FULTON STREET, September 27, 1897.

THINGS musical, are not any nearer normal than they were four weeks ago. Nothing is definite, everything is uncertain, and space in THE MUSICAL COURIER is too valuable to make a statement this week and contradict it next issue, so with the kind permission of my readers we will defer discussing this until there is something to discuss.

A great many thoughts are being created in my idea factory, but they, too, are in such a chaotic condition that judgment bids me withhold them. Yet I will just touch upon one word which is causing me to look askance at it very often. It is the word "local." Is it a good word, or is it a bad word? Is it a crime to be local, or is it a power? Is it a word that works injury to one and gives unlimited, unreasonable, unpardonable control to another. In short is it a beggar, or is it a despotic ironclad king? Nous verrons!

The Oratorio Club will begin rehearsals on October 4, and it is to be hoped that this fine organization will meet with the support it should have, for Mr. Walter Henry Hall is so thoroughly painstaking and musicianly that it is a privilege and an education in itself to belong to the club. I hope sincerely that in a community where there are so many church singers and so many students that they will realize that it is as good a school for oratorio as it is possible to obtain. The work to be studied (Mendelssohn's "St. Paul") is one which has never been produced in Brooklyn, and is a notable one.

Mr. Hall has just returned from London, where he spent his time among the boy choirs and organ lofts, and on this subject he is one of the most ardent enthusiasts. At the same time Mr. Hall loses no opportunity to learn from all sources, whether by experience or by example, for his absolute lack of disagreeable self-importance is what will put him to the front and keep him there. Success to the Brooklyn Oratorio Club!

The Brooklyn Saengerbund, with Mr. Louis Koemmenich as director, will give its quota of fine concerts. Rehearsals have already begun and some interesting works are on the tapis, pre-eminent among which is a work from the talented pen of Mr. Koemmenich himself. He will select some really interesting soloists and much enjoyment may be anticipated.

The interest of the Brooklyn public was especially aroused in the fine presentation of "El Capitan" at the Columbia this week. Nella Bergen, the prima donna, who has such a magnificent voice and is so beautiful a woman, is a Brooklyn girl. (Does she come under the ban of the word "local"? I hope not.) Mr. Edmund Stanley, who is equally attractive by voice and by appearance, is also from Brooklyn. The company is drawing immensely, as anything must that has the magical name of Sousa attached to it.

I had the pleasure this week of listening to an emanation from the pen of Mr. Rafael Navarro, a musician who needs no introduction to the public, but who, owing to an overplus of patriotism on the Cuban question, was seldom heard from last season. The comic opera which he has written and called "Abelard" is a fine satire upon society and its fads. As may well be supposed, the music is very attractive, and is another example that music may be grammatical

and strictly correct, and yet be light enough to suit even the theatre-goers of to-day. He has no definite plans for its production, as it is comic opera and not a vaudeville hash.

There is probably more activity in the churches than anywhere else, as all of the organists and choir singers are back. Of course nothing of special importance has yet occurred, with the exception of some of the holyday services in the synagogues.

The State Street Temple has a choir of considerable importance, the personnel of which is Miss Caroline Mihr, Miss Kathryn Krymer, Mr. McCarthy and Mr. Townsend H. Fellows. Under the direction of Dr. Richard W. Crowe, the efficient choirmaster and organist, the music was of a delightful order and high degree of excellence. Mr. S. Radnitz, the cantor, has a magnificent bass voice, which he uses with musical intelligence.

There was a special service in the Evangelical Lutheran Church of the Redeemer, the music for which was composed by the organist, Prof. Arthur Stanley Moore, whose musical career began in London as chorister boy at St. Paul's Cathedral, and whose talent and attainments should be better known in his present field of work.

The quartet consists of Mrs. Alexander Rihm, Miss J. Taylor, Mr. Ed. Pooley and Mr. P. Boruffe, all good voices, especially so Mrs. Rihm, who has a fine soprano under a high degree of training. She has, in addition, the advantage of constant practice with her husband, Mr. Alexander Rihm, whose experience as accompanist and whose contact with all of the prominent artists reflects very much benefit to her. Mrs. Rihm is well worth hearing on the concert stage.

Miss Florence Terrell called during the week. She looks charming after her summer rest, and is working with renewed vigor and enthusiasm. She expects to give a large recital this season, and will be heard in others.

Mr. and Mrs. Frank King are back from their summer home in Atlantic Highlands, and are in Brooklyn for a few days before settling in New York again. Mrs. King has been gathering strength and technic to go out with Seidl.

Mrs. King has a large circle of admirers in Brooklyn, who hope that her tour will include this city, as there is always room and a welcome for such an artist, even if every available concert nook is full.

Mrs. Berta Grosse Tomason has recommenced her work at Chandler's studio and in her private studio at 61 Tompkins place.

There is life around the Venth College of Music at 127 Schermerhorn street, and the outlook is good for a very busy and prosperous season.

Mr. Henry Schradieck, the father of so much good work in the violinistic field, has made, or is making, plans which one may only hope for the good of music that they may be realized, for of all men competent and capable surely Mr. Schradieck stands easily at the head, and a chamber music quartet or quintet under his direction would mean a richness and accuracy of interpretation beyond the average.

Strange that Mr. Schradieck's name does not appear upon the prospectus of the Brooklyn Institute! He is one of the greatest, most respected musicians in Greater New York, with his residence in the Brooklyn borough part of it.

EMILIE FRANCES BAUER.

**Antonia H. Sawyer's Offer.**—A prominent Fifth avenue school for young women is begging Mrs. Sawyer to take charge of the vocal department, which would bring the favorite contralto into a new field of activity, and one for which no one is better fitted.

**Miss Chittenden's Lectures.**—October 9, 16 and 23, at 2 o'clock, Metropolitan College of Music Hall (19 and 21 East Fourteenth street), these lectures are to occur, the several subjects being "Short Cuts in Technic," "How to Develop Imagination in the Pupil," "New Music for Instructive Purposes." These lectures are sure to be exceedingly interesting and instructive, as well as practical.



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# THE WORCESTER FESTIVAL.

By Philip Hale.

THE fortieth annual festival of the Worcester County Musical Association began the 21st and ended the 24th. Mr. Zerrahn was the conductor; Mr. Kneisel was the associate conductor. The players were members of the Boston Symphony Orchestra. The chief soloists were Mrs. Gadski, Mrs. Lillian Blauvelt, Mrs. Eleanore Meredith, Mrs. Katharine Bloodgood, Miss Gertrude May Stein, Miss Katherine Hall, Messrs. Evan Williams, George Hamlin, Wm. Lavin, David Bispham, Geo. Ellsworth Holmes and John C. Dempsey. The solo players were Rafael Joseffy (Brahms' second piano concerto, the 23d) and Mr. Kneisel (Strube's violin concerto, first time, MS., the 22d).

Tuesday evening Gounod's "Redemption" was sung with these soloists: Mrs. Meredith, Mrs. Bloodgood, Miss Hall, Messrs. Hamlin, Holmes, Dempsey. The performance was a very respectable one in many ways, but there was comparatively little real enthusiasm, although the soloists were applauded generously. The comparative coolness of reception was due, I take it, to the flabby dullness of the work itself. I remember that when the work was first produced at Birmingham there was a pious outcry against it. "Too worldly! too dramatic!" There was talk about the familiar strains of "Faust." The charge was made that the "Funeral March of a Marionette" accompanied the women to the Holy Sepulchre. Would that the "Redemption" were truly dramatic! Would that the church scene in "Faust" had been transferred bodily to this oratorio! And I am not dealing in paradox when I claim that the "Funeral March of a Marionette" is in the largest sense more religious than nine-tenths of the music of the "Redemption." There are few pieces that portray in tones so vividly the irony of earthly life and fame as this same march, dubbed frivolous by the superficial and easy going, and by all who are solemn and long-eared.

To me the "Redemption" is worse than "flippant;" it is dull. Although the chorus was more appreciative of dynamic indications than it was in preceding festivals; although the soloists were faithful in endeavor, the seats seemed unusually cramped and hard and the ventilation singularly faulty. Oh, the dreary wastes of recitative, relieved only by here and there an oasis of solo sentimentalism or choral commonplace.

Wednesday afternoon a concert of miscellaneous program was given.

Mr. Gustave Strube, one of the first violins of the Boston Symphony Orchestra, is an accomplished, versatile and modest musician. An overture, "The Maid of Orleans," and a symphony by him have been played in Boston at Symphony concerts. They are thoroughly well made and interesting works, and the scherzo of the symphony is especially and delightfully individual. He finished his violin concerto in G major Christmas, 1896. He dedicated it to Mr. Kneisel, who wrote a cadenza for it.

The first and the following slow movements are run together, and after one hearing they seem to be the most valuable and attractive portions of the work. The short introduction quietly and immediately arouses the attention. The thematic material is always pleasing, and the slow movement is of true poetic beauty. The development shows the hand of a musician who is ingenious without a Macedonian cry to affectation or eccentricity; who is skillful with apparent spontaneity; who avoids the exhibition of pedantry, and knows the value of contrapuntal silence.

This is far from being a perfunctory, conventional concerto, manufactured by the dozen for summer or winter use. The manly sweetness and simplicity of the composer are revealed in his work. There are no passages of strength that is merely blatant, while there are abundant proofs of power. I think that in the finale there should be at times an orchestral background of more pronounced quality, especially in rhythm; but another hearing might remove this impression.

Mr. Kneisel played con amore, displaying the purity, strength and skill of his art in fullest measure. Thus did he pay a most kindly and generous tribute to his colleague, and Mr. Strube may well be touched by the token of good feeling and respect, for Mr. Kneisel is not the man to indulge in idle compliment when art is concerned. Mr. Strube conducted modestly and effectively.

I did not hear the overture to Leonora No. 8, for I had full confidence in the ability of the orchestra to play it from note. Mrs. Bloodgood sang with warmth and beauty of tone a number thus admirably characterized by Mr. H. T.

Parker, the New York correspondent of the Boston *Transcript*, who has for several years reviewed the Worcester Festivals for that newspaper: "The single paltry number of the week, the 'Death of Jeanne d'Arc,' by the effeminate and sterile Bemberg, whose opera 'Elaine' was decently buried four years ago in New York in the graveyard for anaemic operatic infants." Nor did I hear the "Spinning Song" from the "Flying Dutchman," sung by Mrs. Bloodgood and chorus. But I did hear with renewed delight Mr. MacDowell's remarkable "Indian Suite."

I suppose it was the performance of this suite that drew my good friend Mr. Krehbiel from the great metropolis to the hamlet of Worcester. For several years we have missed him as a sharer in the alternately sad and joyful discharge of duty. But this year he heard the word "Indian!" and so, he appeared at the Bay State House in full war paint. The day of the performance he telegraphed to his beloved *Tribune* about 480 pages of James Constantine Pilling's immortal work—from "Abinodjiagomasinaigwan" to "An address before the Rocky Mountain Medical Association, June 6, 1877, containing some observations on the geological age of the world, the appearance of animal life upon the globe, the antiquity of man, and the archaeological remains of extinct races found on the American continent, with views of the origin and practice of medicine among uncivilized races, more especially the North American Indians," by Joseph Meredith Toner, M. D. He then called for firewater, and, leaping nimbly into the air, like unto the fellow passenger of Artemus Ward at Aspinwall, imitated the war cry of the red man.

I shall leave to my colleagues in Boston the pleasing task of replying to Mr. Krehbiel's labored attack on "The Boston Sages," for as I ate of the drum and drank of the cymbal with him, I have no heart to remonstrate. Furthermore—let me whisper this in your ear—I read only one column of his elaborate essay, and I am hurrying now to catch the mail.

But in spite of Mr. Krehbiel's ethnological praise of Mr. MacDowell's suite, I am still very fond of the work. It makes little or no difference to me where the composer found his themes, whether he heard them sung by Old-Man-With-A-Soft-Palate or by Mr. Krehbiel; the main question is what did Mr. MacDowell do with them? He made singularly impressive music; music that is alive with imagination, music that appeals, thrills, and is full of suggestion. He did not write music for an Iroquois panorama or the attack on the Deadwood coach. And yet I hear Mr. Krehbiel insisting blandly that the only hope of musical salvation for the American composer is profound study of Indian-negro-creole-Bohemian-Scotch tunes! A mad wag, my masters!

Wednesday evening, the 22d, the orchestra, under Mr. Kneisel's direction, played a concerto grosso by Händel, orchestrated by Bachrich; and then Mr. H. W. Parker's "Hora Novissima" was performed under the leadership of the composer. The solo singers were Mrs. Gadski, Miss Stein, Mr. Evan Williams and Mr. Bispham. It was an inspiring, yes, a great performance. I have heard this noble and sumptuous work sung twice by the Handel and Haydn; but in Worcester I became acquainted for the first time with its full beauty and strength. And I am told by good judges who have heard performances in other cities that no performance is to be compared with the one at Worcester. The chorus sang admirably, most admirably. There were a few slips in chorus as well as in orchestra, but they were rare and of trifling importance. The solos and the quartets were sung exceedingly well, although Mr. Bispham was suffering from a severe cold. Mrs. Gadski's delivery of "O bona patria" was memorable for its purity of tone, its charm of phrasing, and far and above all, its celestial quality. Nor was Mr. Williams' singing of "Urbs Syon aurea" less conspicuous for tenderness, ecstatic contemplation and assurance of faith. Miss Stein, whose aria "Gens duce splendida" is a less thankful number, sang with rare distinction and musicianship.

And the pleasure of feeling that "Hora Novissima" was written by an American, who is still young, still capable of conferring further honor upon his country!

Thursday afternoon, the 23d, Joseffy appeared for the first time at a Worcester Festival. He played, still faithful to Brahms, the second concerto of this composer.

I have several times in THE MUSICAL COURIER expressed my admiration of Mr. Joseffy's artistry in no uncertain terms. Let it be sufficient now to state calmly that in this concerto the pianist attained a supreme height. Nervousness, a foe that is apt to smile at him at the beginning of a concerto, was for once merciful, and the first movement was played with uncommon strength and breadth. The performance of the third and fourth movements was simply marvelous. Mr. Kneisel conducted sympathetically, and Mr. Schulz played the 'cello solo in the third movement with more than ordinary finish.

The overture was Dvorák's "In der Natur." "The Swan and the Skylark," by Goring Thomas, was sung for the first time in New England. The solo singers were Miss Blau-

velt, Miss Hall, Mr. Williams, Mr. Dempsey. The cantata has pretty passages. The chorus was often timorous and untuneful. It seemed hardly possible that it was the chorus of the night before. The feature of the performance was the extraordinary singing of Mr. Williams, who swept everything before him. It is true the composer was kind to the tenor, whose solo is the most striking and popular portion of the work. The solos given the other members of the quartet are of inferior interest. It is a pity that Thomas died. Few Englishmen now living have the grace and the gentle imagination that characterize his music.

"Artists' Night" has often been in past years a long protracted bore. Last week the program was of a higher standard than that adopted by former managers of the Association. The orchestral numbers were Chabrier's "Gwendoline" overture; preludes to two acts of Humperdinck's "Königskinder"; "Waldweben," from "Siegfried," and the prelude to "Die Meistersinger." Mrs. Gadski sang Micaela's air from "Carmen," and I have heard her sing it with more authority. She was very effective, however, in the duet from the "Flying Dutchman" with Mr. Bispham, who almost persuaded me by his dramatic force and vocal art that Vanderdecken is not necessarily a tedious fellow. Mr. Bispham sang with rake-helly spirit the Cavalier songs of Villiers Stanford, with the assistance of a friendly and weak-kneed male chorus. Miss Hall was fortunate in her delivery of Berlioz's "La Captive," which, as she sang it, was indeed a reverie, full of poetic feeling most musically expressed. Recalled, she sang Thomas' "My Neighbor," with the orchestration written expressly for her by the composer shortly before he killed himself. Of course Mrs. Gadski and Mr. Bispham were also recalled, and each came armed prudently with an encore. Mr. Lavin, who, I forgot to say, sang at an earlier concert the tenor air from Gounod's "Queen of Sheba," for which he was recalled, contributed the "Preislied." The quintet from "Die Meistersinger" was not well given.

The symphony Friday afternoon was Tschaikowsky's "Pathétique." It made its way by its inherent mournful sweetness and grandeur rather than by marked finesse in the performance, although it was respectably played. "Tchaikowsky," however, and "respectably" are words that should not be brought together closely in a sentence of a review. Mrs. Gadski sang Agatha's scene and aria effectively, and the same may be said of Mr. Bispham's delivery of the air from "Hans Heiling." Each singer was recalled. The concert closed with Liszt's Rhapsodie Hongroise No. 2, orchestrated by Müller Berghaus.

The last night of the festival is generally a somewhat melancholy affair. The interest has died away; the audience has shrunk; there is a general feeling that the sooner its over, the sooner to sleep. But last Friday night there was a good sized and wildly enthusiastic audience. A superb performance of "Samson and Delilah," with Miss Stein, Mr. Williams, Mr. Bispham (the High Priest) and Mr. Holmes, crowned an unusual festival. With the exception of an instance of choral timidity at the very beginning the performance was strikingly effective. If I should write at length concerning the dramatic fire and rare singing of Miss Stein, the heroic spirit and virile wooing of Mr. Williams, the character drawing by Mr. Bispham, I might be accused of hysteria or alcoholic hearing.

All in all, this festival was head and shoulders above the preceding festivals that I have heard at Worcester. The programs were of a higher order, and they were better arranged. The ensemble of singers was also better. The whole thing stood on a more artistic plane. There was not the absurd and sickening worship of a star, that has distinguished former festivals. There was at last nothing of the singing school convention or the menagerie with sawdust smell and the noise of gaping yokels. I regret to say that, owing to hard times or the absence of a star, there is a pecuniary deficit. I was told Friday night by a director that it would be about \$2,000.

The managers should not be discouraged. The enthusiasm evoked legitimately this year will have its effect on the sale of tickets in '98.

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## De Vries Here Permanently.

At the request of his many friends Chevalier Maurice de Vries has opened a studio in Carnegie Hall for the cultivation of the voice and lyric declamation.

The Chevalier is a son of the celebrated prima donna, Rosa de Vries, who is well remembered by old New Yorkers, in company with Jennie Lind. For some years she was prima donna at the Academy of Music.

Maurice was born in this city. At the age of five the De Vries returned to Europe, where the Chevalier began his studies. After graduating at college and receiving the degree of Bachelor of Letters, he began the serious study of music under the tutelage of his accomplished mother. All his family have achieved success as artists. His sister Jeanne and brother Herman filled engagements at the National Opéra Comique, Paris, and his sister, Fides de Vries, was the prima donna who, with the brothers de Reszke, created at the Paris Opéra Massenet's "Le Cid." Mme. Fides de Vries for a long time was a prominent artist at this national institution. Notwithstanding an excellent offer in the business world, young De Vries preferred to follow a musical career.

His first instruction was received from his mother, who herself was a favorite pupil of Bordogni, whose method is now used in many prominent European conservatories. He afterward entered the Brussels Conservatory and took a course of lessons under M. Warnots. By him he was introduced to the composer of "The Palms," the baritone Fauré, who was so charmed with the voice and talent of the young artist that he accepted him as a pupil, and gave him particular and private instruction to fit him for his future work. On the recommendation of Fauré he was engaged at the Grand Opéra at Liège, Belgium, making his débüt in the role of Hamlet.

De Vries scored an immediate success, and was at once engaged for a tour of the principal cities of France, including Lyons, Marseilles, Toulouse and Bordeaux, where he appeared in the principal theatres singing the first baritone roles of "William Tell," "Rigoletto," "Favorita," "L'Africaine," "Ballo in Maschera," "Ernani," "Trovatore," "Hamlet," "Lucia," "Aida," "Lohengrin," "Charles VI," "Queen of Sheba," "Sigurd," "Salammbô," "Le Roi de Lahore," "Herodiade," "Faust," "Pagliacci," "Tannhäuser" and a repertory of over sixty operas.

After this he sang for two years the leading baritone roles at the Royal Théâtre de La Monnaie, in Brussels, where he created among other parts the role of Gunther in Reyer's opera of "Sigurd."

Then Rome, Turin and Florence were successfully visited, and last but not least he accepted an engagement as first baritone at the well-known home of artists, La Scala Theatre, in Milan, creating the part of Cristoforo Colombo in Franchetti's opera.

From Milan he went for two years to Barcelona, and then to Lisbon, where he sang for two years at the San Carlo Theatre. At one of the gala evenings, in the presence of the royal family, he was decorated by the late king, Don Luiz, with the order of Christ of Portugal. The following year the present Don Carlos made him a knight of the Order of Conception.

Leaving these hospitable cities Chevalier de Vries sang for two years in Nice and Monte Carlo with Patti, Melba, Albani, Scalchi, Gayarre, Masini and Tamagno, sharing the successes of these artists. After a season in Holland he was engaged by Maurice Grau to sing at the Metropolitan Opera House, New York city, where he sang the role of Escamillo to Calvè's Carmen; Kothner in Wagner's "Meistersinger," with the "ideal cast," including the de Reské brothers, Plançon and Eames; Capulet to Melba's Juliet; Sylvio in "Pagliacci"; Valentine to Melba's Marguerite and Plançon's Mephistopheles.

Last year his visit to the Pacific Coast received the unani-

mous sanction of the press and public. They coincided with the verdict of the other cities. On being offered a re-engagement this year he declined, preferring to devote himself to teaching.

Chevalier de Vries will be a notable and valuable addition to the musical artists who have made New York their home. He believes this country has sufficient talent to establish a permanent English grand opera. Any efforts made in this direction will be appreciated by our music loving public, who now have the opportunity of obtaining the services of this artist, who is competent to train and develop the human voice.

Special advantages can be obtained by those who desire a serious study of the different operas, as Chevalier de Vries has sung in and is thoroughly acquainted with the traditions of the entire repertory of grand opera and opéra comique.

**Florence Buckingham Joyce.**—This well-known accompanist for professionals has returned to town after a most pleasant summer in the Adirondacks, and is at her new studio, 30 West Twenty-third street.

**Michael H. Cross.**—Michael H. Cross, an organist of high reputation in Philadelphia, died last Sunday. He leaves a widow and one son. At the age of fifteen he began his professional career as organist at St. Patrick's Roman Catholic Church, Philadelphia. From there he went to St. Augustine's Church in the same city, and for eighteen years was organist at the Cathedral. Seventeen years ago he became the organist of Holy Trinity Episcopal Church, also of Philadelphia, and held that post until his death. He composed a number of masses and gained some distinction as a composer of oratorio music. He was director of a number of Philadelphia musical societies and also took charge of organizations in New York, Brooklyn and other cities.

**Professor Wilson Dead.**—Prof. Grenville D. Wilson died suddenly at his home in South Nyack, on Tuesday night of last week, of neuralgia of the heart. He was born at Plymouth, Conn., in 1833. He studied music under his mother, and afterward became an instructor, and acquired a wide reputation in musical circles. He taught at Cornwall, Conn., and afterward was for a long time teacher of music in Temple Grove Seminary, Saratoga, and in Boston. He was an instructor of Madame Albani, and was intimately associated with a number of the foremost musicians of his time. He spent several summers with Gottschalk at Saratoga, and was a very warm friend of the late Dr. Leo Gold Damrosch. His compositions number almost 300. One of the best known of them all is the "Shepherd Boy."

**Adele Lewing's Recital.**—One of the most enjoyable of the musical events of the season at Newburgh was the piano recital given on September 20, at the Palatine, by Miss Adele Lewing. The program was appreciated by a large and fashionable audience, and Miss Lewing was obliged to respond to a number of hearty recalls. The following notice is quoted from the Newburgh *Journal*:

Miss Lewing is certainly endowed with a wonderful memory. Her phrasing, technic, thrills, scale flights and roulades elicited the heartiest appreciation from her listeners.

The following was the program:

Chromatic Fantaisie and Fugue.....	Bach
Impromptu, op. 142, No. 8.....	Schubert
Sonata Appassionata, op. 57.....	Beethoven
Liebelied.....	Hensel
Frühlingsnacht.....	Schumann-Liszt
Scherzo.....	Mendelssohn
Capriccio (for the left hand alone), op. 113.....	Rheinberger
Forest Bird.....	Fuchs
Jesu des Ondes.....	Leschetizky
Legende (MS.).....	Lewing
Scherzo.....	
Nocturne.....	Chopin
Ballade (A flat).....	



CHICAGO OFFICE THE MUSICAL COURIER,  
296 Wabash avenue, September 25, 1897.

STRICT confidence is all very well, except in the case of a newspaper "scoop," so when I heard that Max Bendix had been requested to go to New York as concertmaster and assistant conductor to Anton Seidl, on splendid terms, I went immediately to interview Mr. Bendix on the subject. But the famous violinist was deaf and dumb to all inquiries and would vouchsafe no information. The following, after the manner of the persistent interviewer, was something like what occurred:

INTERVIEWER—Mr. Bendix. Do you go to New York?  
BENDIX—No.

INTERVIEWER—It is said you have been asked to go as assistant conductor to Anton Seidl.

BENDIX—Who said so?

INTERVIEWER—A New Yorker who is in full possession of facts.

BENDIX—I shall be glad to hear them, but I tell you I shall not answer any questions, except to tell you that I am not leaving Chicago. I have too many obligations here.

INTERVIEWER—What is your objection Mr. Bendix?

BENDIX—I have no objection.

INTERVIEWER—But Mr. Bendix if there were a permanent orchestra in New York would you then be willing to go?

BENDIX—Yes.

It was quite sufficient. The interviewer fled, after obtaining the sought for information.

Here it is in a nutshell. Given a permanent orchestra in New York, Bendix would go as assistant conductor to Seidl, conductor of the summer concerts and concertmaster of a great New York orchestra, and Chicagoans will hope that the day is long distant when this consummation so devoutly wished in New York is possible.

Of all the fumitories lately foisted on an unsuspecting public the pamphlet entitled "Foam? No. Froth? Oh no; Spray!" is the rankest. I have heard musicians of intelligence describe it as "transcendent rot," and the term is not too strong. I read this extraordinary production and wondered how many printers had been killed in the composition, for assuredly no such ridiculous, insane, hyperbole has emanated from brain matter for many a long day. It seems to me to be an advertisement for a school of mediæval musicianship of which I recently told you. I understand the aim is to induce young girls to study music on peculiar principles, but of these the less said the better. Some of them would not be productive of benefit to old girls, not to speak of the young ones.

So far no announcement has been made of the new club to be called either the "Savage Club" or the "Savages." The last name is decidedly good, as the club is to be organized by leading members of the professional world. At present the promoters are prominent members of the musical, legal, medical and dramatic professions, with membership for Chicago and the West, and modeled somewhat after the Savage Club of London. There are to be ladies'

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\* \* \*

Mlle. Helen Noldi, the young American soprano, who makes her first appearance here October 7, is a Chicagoan, her parents having resided here for many years. Much interest is manifested regarding Mlle. Noldi's singing, as she has studied with Laborde, Calv's teacher. At her concert she will have the artistic co-operation of Mrs. Hess-Burr, the Spiering Quartet and Mr. George Hamlin.

Of the last named, what an extraordinary success he has had at the Worcester Festival. I understand the New York *World* speaks of George Hamlin as the finest artist taking part in the "Redemption." All of which is pleasing to us Chicagoans, who have so much pride in his success.

Through the courtesy of the president of the Apollo Club I have received the following information of the works to be performed and the artists that are engaged:

Händel's "Messiah," December 21 and December 23.

"Requiem," by Dr. Charles Villiers Stanford, and "The Dream of Jubal," by A. C. Mackenzie, February 21.

"Ode to St. Cecilia," by Dr. Hubert Parry, and "The Swan and Skylark," by Goring Thomas, April 21.

The regular subscription season of the club will include the three concerts, December 21, February 21 and April 21, and the reduced rates adopted last year for the season sale will be continued. Performances at Auditorium. Accompaniment by the Chicago Orchestra.

Among the soloists already engaged and with whom negotiations are being made are the following: Madame Clementine De Vere, Miss Clary, Miss Osborne, Miss Ringen, Miss Harrington, Miss Bloodgood, Mrs. Schilling, Evan Williams, George Hamlin, Gwylym Miles, David Bispham (for the "Messiah"), Pol Plangon (February 21).

The "Requiem" by Dr. Stanford, is a new work which has not yet been performed. The production by the Apollo Club will be the première of this work in America.

The rehearsals of the Apollo Club will begin Monday evening, October 4, in Handel Hall, under the direction of Mr. Wm. L. Tomlins. Mr. W. C. E. Seboeck has been re-engaged as accompanist of the club.

Here is an arithmetical problem. How many lessons are given at Dr. Ziegfeld's Chicago Musical College in one week if one teacher gives on an average eighteen lessons daily? There are seventy-six teachers, and they are all busily employed. It seems incredible, but I actually saw Hans von Schiller's time card, and found that he gives no less than 103 lessons every week. Personally I wonder how he survives the ordeal, but there are the names of the students and the hours they attend, and there is no gainsaying what is evidently a fact.

And now for a successful dramatic concern—the Hart Conway School of Acting. Few more flourishing institutions exist in America than this Chicago school of acting, where a student of any talent or possibilities can in a couple of seasons obtain the means of independence and be placed with advantage in a company of standing. The school is under the special patronage of A. M. Palmer, manager Great Northern Theatre, Chicago; L. L. Sharpe, manager McVicker's Theatre, Chicago; Harry Powers, manager Hooley's Theatre, Chicago; Will J. Davis, manager Columbia Theatre, Chicago; Augustus Pitou, manager Grand Opera House, New York; T. Henry French, manager American and Broadway Theatres, New York; Miss Julia Marlowe (Taber), Sol Smith Russell, Gustave Frohman, Frank Sanger, James A. Herne, Otis Skinner, Robert Taber, Roland Reed.

Both Mr. and Mrs. Hart Conway are artists whose pupils will be engaged by Frohman, Daly, John Drew and other noted managers and actors. Their class is limited to thirty pupils, who have a daily lesson and who have the advantage of a public appearance, when sufficiently proficient,

at the monthly matinees given by the Hart Conways. These performances are given at some principal theatre and have the merit of being above the ordinary stage attempts, as Mr. Conway, an English actor of many years experience, is a fine stage manager, a practical actor and an artist of standing. Mrs. Conway was many years known in the profession as a favorite leading woman and is to-day the best woman teacher of dramatic art in Chicago, so far as my experience goes.

\* \* \*

Mrs. Hess-Burr gave a delightful concert last night, when Miss Jennie Osborn, Miss Evans, Mr. Wheatley and Mr. Braham assisted. Miss Osborn's work was most effective. Her singing is marked by a beauty and grace not often observable in a young singer; her interpretation at all times is intellectual and expressive of good musicianship. Jennie Osborn's name must certainly be classed with the best sopranos in Chicago.

The plans of the Mendelssohn Club for the coming season are rapidly reaching completion. The associate membership list is filling up rapidly, and the board of management are now in search of some particularly celebrated star in the musical firmament for the soloist at the last concert. The dates of concerts and soloists, as already fixed upon, are as follows: December 8, Mr. and Mrs. Henschel; February 23, Henri Marteau, the celebrated French violinist, and Mrs. Genevieve Clark Wilson, soprano. The date of the last concert will probably be April 27, but this will not be positively announced until the contract is signed for the soloist with whom the club are now figuring. All the concerts will be given in Central Music Hall under the musical direction of Mr. Harrison M. Wild.

Mr. Theodore Spiering held the first rehearsal of his orchestral class on the afternoon of the 23d in Summy's Recital Hall. The class was well attended, and promises to be very successful.

Miss Marie Engle made a short visit to her native city, spending a pleasant week with her father. She left Chicago last night for New York, from whence she sails October 6 for London. From there she will go to Madrid and then to St. Petersburg. All in all, this year Miss Engle has been the most fortunate of the American singers; her engagements at private houses were numerous, and her concert and operatic appearances are matters of public knowledge. She is a general favorite, with her pretty face and good nature, to say nothing of her singing, which is always so perfectly finished.

Madame Rounseville, a well-known figure in Chicago for twenty years, a remarkable teacher and technician, returned from a three months' visit with Mrs. Shonts in California. Madame Rounseville is an interesting talker, and, what is more, of the rarely honest type too uncommon in our artificial existence. Among the best known of her pupils is Grant Weber, who obtained all his earlier instruction under her direction.

A new basso! I heard at Mrs. Hess-Burr's concert a newcomer, a Mr. Braham, who has a remarkable voice. With a little more study of the English language (he is German) we shall be able to include him among our best productions.

Mrs. Regina Watson is hard at work on her Russian lecture. I have heard parts of it, which are replete with interest and detail. It is a lecture one could hear and hear again, so well is it put together. This completes the series of four lectures, "Folk Song," "French" and "Italian," being the three lectures given last year.

Mr. Emil Liebling commences his series of recitals next Saturday for his class and a few favored individuals.

I have heard Mr. D. B. Clippinger spoken of as one of the rising men in Chicago's musical affairs. I know him to be an excellent conductor, also master of vocal music. From the interview taken from the London *MUSICAL COURIER* he is also a man of vast common sense. Would there were more of the same calibre. In giving his opin-

ion Mr. Clippinger among other things, in answer to the question if it was worth while for an American teacher to visit London for the purposes of study, said:

"An American will hear more in this country than he will in the same length of time in America. I do not consider it an absolute necessity to come to England to have the voice perfectly cultivated, for it can be done just as well in America, but it is specially valuable for an American teacher to come in contact with the great teachers of Europe, and to see how they dispose of problems which all teachers have to meet. There is here a greater art atmosphere than we have in America. I regard as important the study of the sister arts; and the musician who cultivates a taste and conception of the works of the great painters will be a broader and more artistic musician. The vast number of concerts, song recitals, miscellaneous programs and operas to be heard fill up the reservoir of experience. We have the same singers in grand opera as you have, but they do not stay so long with us as with you. I have found here, too, some very great teachers of interpretation."

"What class of English music is performed in America?"

"We perform all of the songs and part songs by English writers, the larger cantatas and oratorios, such as those works of Cowen, Gaul and Mackenzie, and a great deal of the English church music. We hear the same things as you do in the way of drawing room songs, but we also have very good native song writers who ought to be better known in England, among whom I may mention E. A. MacDowell, G. W. Chadwick, Clayton Johns and Ethelbert Nevin."

"Have you heard any of our choral music?"

"I have heard the Leeds Choir, and theirs was some of the best chorus singing I have ever heard. I cannot say too much in praise of English chorus singing; it seems to me that there are more good choral societies here than anywhere else in the world. We are, however, making rapid strides in America. In Chicago, for instance, three very excellent societies have been formed within the last three years, viz., the Chicago Orchestral Association Chorus, which supplements Mr. Theodore Thomas' orchestra, with about 200 singers under an assistant conductor, Mr. Arthur Mees; the Chicago Mendelssohn Club, consisting of sixty men's voices under Mr. Harrison M. Wild, and the Bankers' Glee Club, a male chorus of forty members, whom I have the honor to conduct. These give excellent programs. We are getting past the stage where art is a luxury; it is beginning to be a necessity, as it has long been in Europe. The opportunities of accumulating wealth in America have always been very great, and there are no men in the world so liberal as Americans, hence large sums of money are being given to endow universities and schools of art. In many of these universities music forms one of the major studies. The requirements of the teacher in America are becoming greater every year; the man who would have been considered a very good teacher thirty years ago would be held to be a very inferior teacher to-day."

"Have you heard any school music in London?"

"On my previous visit I had the opportunity of visiting some of the Board schools in the poorest parts of the metropolis, under the guidance of the singing instructor, Mr. Cowley, and I was amazed at what the children did in the way of sight reading. They were using Tonic Sol-fa, and I consider that the greater part of the choral excellence of England is due to Tonic Sol-fa. On my return home last time I gave some lectures on the system at a Chautauquian assembly, and created a great deal of interest in it. I discussed it from the pedagogical standpoint, showing what must be the points of superiority in any method of sight reading, compared the different systems, and I think it was very evident to all that the difficulties of learning to read music at sight were much fewer by the Tonic Sol-fa method than by any other system."

"How is it that Americans are such intelligent and keen voice trainers?"

"The Americans are great travelers; they see and hear everything that is to be seen and heard, and they are quick to assimilate ideas. Nearly all our teachers of repute have had an extended study in Europe, and are adding to these studies their own investigations. Moreover, the spirit of enterprise in America has gone into every branch of work. Any man, no matter how humble his origin, may aspire to the highest honors in the gift of the nation, and the professional man, working in this atmosphere, is constantly striving after higher things."

The American composer is to be well represented at the orchestral concerts. Arrangements have been made to produce MacDowell's "Indian Suite," Arthur Foote's D minor suite, the Gallic Symphony, in E minor, by Mrs. H. H. Beach, and Schoenfeld's "In the Sunny South," and

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ROSENTHAL.

Frederic Grant Gleason's Symphonic Poem. Among other novelties will be "Don Juan" fantaisie, by Richard Strauss, and several new compositions by Glazounow; also his Fifth Symphony.

The soloist at the second concert (the first being entirely orchestral) will be Campanari; at the fourth, Nordica; at the sixth, Ysaye; eighth, Plançon, and the tenth, Rosenthal.

\*\*\*

Miss Marian Carpenter's performance at Nashville received excellent commendation. She is soon to be heard in concert here, when we shall have an opportunity of judging of her prowess. Mr. William Armstrong, of the *Tribune*, told me that in his opinion Miss Carpenter played beautifully, saying that she was a credit to the teaching of Mr. Max Bendix. The following notices are from the Nashville papers:

The program was opened by Miss Marian Carpenter, of Chicago, the musical artist of the day. Miss Carpenter, who is a splendid violinist, charmed the audience with her playing, which was at once delicate and forcible. Her bowing is fine and her notes clear and rounded. The skill with which she handles her violin is shown in the depth and feeling of her tones and her interpretations are marked by original conception.—*The Daily Sun, Nashville*.

Miss Marian Carpenter, of Chicago, violinist, was the musical attraction of the morning, and those who failed to hear this artist missed one of the most charming musical treats that has been offered by the woman's department. Miss Carpenter has every claim to a high place in the musical world. She has unusual talent and plays with an artistic taste which is most remarkable for so young a woman. The audience was most genuine in its appreciation. The opening number, "Romance," by Beach, was enthusiastically applauded, and those who heard it recognized at once that this young musician showed the ability for a brilliant future. The rendition of each piece was marked with a smoothness of execution, depth of expression and firm musical talent that was really wonderful.

It is certainly to be hoped that Miss Carpenter will be heard again during the Centennial Exposition. She was introduced to the Nashville public as a pupil of Max Bendix. Now her name alone will be sufficient to attract a large musical audience. She was accompanied yesterday by Mrs. Nettie R. Jones, of Chicago, and each piece received the warmest applause.—*The Nashville American*.

The program opened with a selection by Miss Marian Carpenter, of Chicago. Miss Carpenter proved a most agreeable violinist, easy in manner and a thorough artist. Her tones have a delicacy and fullness that are charming. At times her music is meltingly sweet and appealing and then breaks forth in passionate strength, yet retaining all the sweetness. Miss Carpenter's interpretations are marked by a depth of feeling and understanding and a purity that is delightful.—*Nashville Banner*.

To that indefatigable worker, Mr. Bruns, of the Virgil Clavier School, congratulations! He has succeeded in placing the Virgil method in the most conservative studios, which speaks volumes for Mr. Bruns and tomes for the Virgil method.

Mr. W. H. Sherwood, filled with enthusiasm, is again in Chicago. His school is therefore formally opened.

An old resident of Chicago, Mr. A. Torrens, singing teacher and conductor of choral classes, a crony of William Lewis, the veteran wag and violinist, has returned to his native place after a six years' absence in Omaha. He has taken a studio in Steinway Hall and begun his vocal teaching. Mr. Torrens has also resumed conductorship of the choral societies in Rockford and Elgin.

Clarence Eddy is in town at the Auditorium Annex.

Mrs. Katherine Fisk is in town, preparing for her concert tour.

Mme. Fannie Bloomfield-Zeisler is also in the city.

The De Pasqualis announce a concert to be given in the Schiller Theatre Sunday, October 3. Ellis Brooks and his Second Regiment Band will assist; also Signor Filippo Governale and M. Schonert, late with Marteau, will complete the program. It is said that Signor Governale is a very gifted violinist and that he comes with the highest credentials from Paris and Italy. He will make his first

public appearance in America at this concert of his countryman.

Among the most interesting recitals given in the city may be counted those at Mr. J. H. Kowalski's studio, where his advanced pupils are frequently heard. At a recital given Friday of last week Miss Marie Simpson, contralto, and Mr. Krebs, reader, were heard to really good advantage, the young singer displaying an excellent voice, musical intelligence and an unusual gift for interpretation. This is the third of Mr. Kowalski's pupils I have heard lately who can show much result from study with a master who is as popular as he is musical. Several of his students have obtained very lucrative engagements, and Miss Simpson should be no exception to the Kowalski rule. The following is the program of Miss Simpson's recital:

Night Time.....	Vanderwater
Nocturne.....	Meyer
Your Presence.....	Weber
Past and Future.....	De Koven
Reading.....	Gabriel
When Sparrows Build.....	Campagne
Dal Profundo.....	Denza
Call Me Back.....	Buck
Posings.....	
Creole Lover's Song.....	

Miss Nettie Durno's name was inadvertently omitted last week from the list of artists managed by Mrs. G. B. Carpenter. The young pianist, who has but recently returned from Vienna, is considered to be the coming Chicago piano celebrity. She has much of the Zeisler temperament and perseverance, for which Mme. Fannie Bloomfield Zeisler was noted several years ago, and which has resulted in the great artist we know to-day.

Mme. Genevra Johnstone-Bishop has commenced her season with an auspicious appearance at Burlington, Ia. The Burlington *Hawk Eye* says of her singing:

On her first appearance for the opening Madame Bishop was given an ovation, and the warm reception spurred her to her best effort in the aria "Ah! Perfido," Beethoven. Superb was the strong, pure voice, as sweet as it is strong, and the audience hung breathless upon every note. As an encore Madame Bishop sang, by request, the "Spanish Orange Girl." In this her wonderfully perfect articulation was shown.

Madame Bishop appeared next in a triple number which was extended to four through her gracefulness and the loudly manifested desire of the audience. She sang D'Hardelet's "Without Thee," Tipton's "Sleep, Little Rosebud," which Madame Bishop herself has made so popular here, and Pizzi's "Gabriella's Song," and then for encore and good measure sang "A Face," by Pease. Whether in classic aria or the song of sentiment Madame Bishop is equally delightful. No aria seems too difficult for her highly cultivated voice and technical skill, while no ballad is too simple and tender to receive at her hands the most sympathetic rendering.

The concert closed with the finest rendering of Gounod's aria, the jewel song from "Faust," ever heard in this city. Madame Bishop seems most at home in these grand opera numbers, and one wonders why she has not taken her rightful place among the divas who have made the great soprano roles famous.

Mr. Earl R. Drake has the offer of an engagement for twenty concerts during November and December. At present he is to be found in his studio at the Auditorium every Tuesday, Wednesday and Thursday. He is one of the most successful violin teachers in Chicago.

A new addition, and I believe quite an artistic addition, to our musical world is Mrs. Holcombe, of Sioux Falls. Mr. Emil Liebling speaks very highly of this lady, who is a gifted accompanist, pianist and teacher, which indorsement is sufficient.

Miss Regina Zeisler has returned to the city and will resume her classes at her home, 2918 Groveland avenue. Miss Marie Cobb is anticipatory of a short visit West to her old home in California, where her reputation as a pianist is unquestioned. While here she has succeeded in making many friends and pupils, who have the highest regard for her capabilities. Miss Mary Wood Chase is now firmly established in her studio in Steinway Hall.

Callers at the Chicago office of THE MUSICAL COURIER

this week included Madame Rounseville, Mrs. Carpenter, Regina Zeisler, Bicknell Young, Clement Tetedoux, Elio-doro de Campi, Calvin B. Cady, Theodore Spiering, A. J. Goodrich, Constance Locke-Valisi and Mrs. Hough, a life-long pupil of Mr. Emil Liebling, who is consequently a very charming pianist and a capable teacher.

FLORENCE FRENCH.

### Phipps and Campiglio.

M. R. J. H. PHIPPS, well known in business, and formerly of the Phipps Musical and Lyceum Bureau, for eighteen years located in the store of William A. Pond & Co., is pleased to announce to his friends and patrons that he has associated with him Mr. P. F. Campiglio, and will carry on a Musical and Lyceum Bureau at No. 138 Fifth avenue. Churches, lodges, clubs and parties may there be supplied with the best available talent.

The Musical and Lyceum Bureau is one of the few agencies in the United States capable of providing a varied entertainment, thereby sparing its patrons a great deal of expense, time and trouble. It has a revised list, and its managers have been most careful in placing on their books only artists of undoubted ability and merit. Everything in the amusement line can be furnished, and personal attention is given to the management of entertainments if desired.

The Musical and Lyceum Bureau is a recognized agent, not only of the leading vocal and instrumental artists now before the public, but also of the ablest representatives of all the various musical and literary branches of entertainment.

**Hobart Smock, the Tenor.**—Appended are several notices of Mr. Smock's singing at various musical affairs:

**THE MESSIAH.**—Mr. Smock made an excellent impression. He is a young singer, with a manly, robust tenor voice, who gives the impression of great resources, both of voice and conception. He has a career before him; is sure to achieve success.—*Oberlin (Ohio) Review*.

Mr. Smock surprised the evening audience with a voice and power unexcelled by any vocalist this season; he completely filled the vast auditorium.—*Asbury Park Journal*.

Mr. Smock, a young man who has attracted attention this season, has a voice combining the power of a baritone with the compass, timbre and graceful control of a tenor. He has that rare thing, power in repose.—*Binghamton Republican*.

Mr. Smock gives a song recital of American composers at Great Neck, L. I., early next month. It is not generally known that he is a cousin of Vice-President Garret A. Hobart. His contract as tenor of All Angels P. E. Church is for three years.

**Eleanore Meredith at Worcester Festival.**—Concerning this American soprano's singing in the difficult "Redemption," by Gounod, several papers said as follows:

The bulk of the soprano role was intrusted to Madame Meredith, who acquitted herself with much credit. She seems to have made considerable strides in her art since she was heard here last year and displayed a voice of unusual power as well as fine quality. Her work was very satisfactory and she was warmly applauded for her singing of the principal numbers.—*Providence Journal*.

Mrs. Meredith had a chance to use an effective high C, which somehow seems the most conspicuous thing that dwells in the memory, though she did some artistic singing in the few really musical solos that fell to her lot, particularly in "From Thy Love as a Father." Her voice has a pleasing quality, and is brilliant in the higher notes.—*Springfield Republican*.

In her strictly solo numbers Mrs. Meredith's voice proved wholly equal to the demands, and in none more so than in "From Thy Love as a Father," where her obligato passage against the entire chorus was distinctly audible and effective.—*Worcester Telegram*.

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MAHLER continues to attract attention to himself, not alone because as director he arouses enthusiasm, but because he insists on doing away with all omissions and all abridgements which Richter allowed, and because he has departed from the latter's strict leading and retards the tempo here and there, notably in the "Walküre" and the "Götterdämmerung."

Thus the public has learned for the first time how beautiful are some of the rejected fragments, and although the hour approached midnight before the opera reached the closing act the audience sat patiently and with real enjoyment through the whole of it.

Mahler's departure in retarding the tempi has aroused wild criticism, and while he is open to it, it is not severe, I suppose, because of his other virtues.

I was mistaken in inferring that Sedlmair was away, as she has returned from her Gastspiel in London, and because of her real capabilities is a great help in the leading roles; a pity that so good a voice should be spoiled by a bad method. Her clogged, non-resonant tones in the upper register will never give her the success she might otherwise have enjoyed, and although as a dramatist she is exceedingly good, as singer *per se* she will never be great nor arouse great enthusiasm. Her tones all proceed from the back of her throat apparently, and never seem to be forward in the mouth, where a good Italian method would have placed them.

Always a praiseworthy Lohengrin, Dippel appeared for the first time as Siegfried in the "Götterdämmerung" with credit to himself, but as Siegfrieds are no easier to find than Brünnhildes and always demand the lion's share of the applause, Dippel only commanded respect for his appreciative comprehension of the part. He is very young, has a delicious silvery tenor voice, but that very something which constitutes greatness or the lack of it is apparent in his personnel and interpretation. No one can tell, however, how he may develop. His voice and personal beauty will always make an impression, and he is decidedly one of the most attractive and promising of the younger members of the Court Opera. Last year he was regarded by many as the coming man to take Winklemann's place in due time.

Grengg and Ritter's masterful representations of Alberich and the Wanderer were, as ever, feats of the highest order; where Dippel fails as the parts broaden and the depths are sounded, Grengg, Ritter, Reichmann and Winklemann reach the climax of ennobling, grand passions and gigantic interpretation. Old as the two last named are, so long as they can sing a note they will stamp it with mastery—that is, if it isn't off the key—as Reichmann is very apt to be and has been of late years.

I was much interested in Mr. Floersheim's description of Gulbranson, and how he accounts for the bad impressions she made elsewhere. The Bösendorfer Hall, for instance,

is one of the worst places for a large voice that can be imagined. The acoustic properties are such that the reverberations of tone against its walls are nothing short of excruciating, representing often a wild shriek or an Indian whoop rather than a womanly voice. But I must stop this gossip and discuss the news.

The Theatre an der Wien opens on September 1 with "Königskinder." Elsa Brünnner, from the Royal Theatre in Munich, will supply the place of Hohenfels, who is inhaling sea breezes on the advice of a physician. Herr Christians will again take the part of the King's Son. He is from the Volks Theatre. Much is expected from Elsa Brünnner, who comes laden with glowing praises of her performance of this part. At present the theatre is undergoing repairs, and on the opening the prices will be reduced, especially the cost of the gallery seats.

The Carl Theatre also opens on September 1 with a first performance of "Vater-freuden," by Hirschberger and Klitscher. The one act opera by C. Henop and Dr. R. Haas has been accepted and will be presented next in order. It is named "In der Koch Schule." "Hoch Wasser" is another operetta by the same authors, which has been accepted by the Carl Theatre, and also the parody (?) on Vienna customs, entitled "Ledge Leute," by Felix Dorman. The première will take place the end of October. On September 4 a new staging of "Charlie's Aunt" will also be given.

In the Volks Theatre the next novelty will be the four act drama, "The Two Worlds," by Marco Brociner. September 11 will see the première of the two works by Erich Harbmann, "Die Lori" and "Die Erziehung zur Ehe." Zucconi is expected at this theatre on September 16, and great expectations attend the advent of the now world famous "Cavaliere."

In the Raimund Theatre the farce "Tumpaci-Vagabundus" enjoyed a merry reception and provoked much mirth. Nestrog, the composer, is considered head and shoulders above his associates here. The next novelty here will be Ibsen's "Doll's House." Georgine Sobeska, as Frau Linden, and Lilli Petri will make their débüt in this production.

In the Court Opera Herr Giepen will appear for the first time in the "Barber of Seville." Fr. Mark has returned, and the reports that her voice and health have failed seem to be unfounded.

#### MISCELLANEOUS NOTES.

Dvorák is reported to be composing an opera, "Uncle Tom," to be performed first in America.

The direction of the Society of Friends of Music has called concertmaster of the Court Opera Karl Brill and opera and concert singer Alois Grienauer as teachers to the Vienna Conservatory.

Herr Alfred Grünfeld will begin teaching again on September 18. As advertised Grünfeld will devote most of time in the future to teaching and developing eminent talent only.

I am instructed by Frau Leschetizky to say to all inquirers who have written me that the professor is now in Ostend. No teacher authorized by him is now in Vienna during the summer but Mr. Otto Voss, the young American of gigantic technic. His address is Wahring, Schindler-gasse No. 45. Leschetizky will leave Ostend in a few weeks for Paris and thence to London. He is not expected to return to Vienna until the latter part of October.

In my American notes I was sorry to see omitted the names of Mr. Otto Voss, Mr. Gebhardt, Mr. Tolmei, who has returned to San Francisco, Miss Avis Bliven and Miss Newcombe, all of them doing highly creditable, faithful work and an especial honor to America in every respect. I will again call attention to Miss Randall's home for American girls. This is a real home, where mothers intending to send their daughters to Vienna to study may feel sure of

proper protection, chaperonage and all the refinements of cultivated society. A German lady, highly educated, resides in the house and gives instruction in German history of art and literature included—Gorelligasse 8.

This is no advertisement, only intended as direction and guidance to those expecting either to study singing or piano or art in Vienna. Miss Randall is a vocal pupil of Fräulein Muethe, a pupil of Marchesi, and a large repertory will be found in her library, as well as light and help on all matters of interest to students. Miss Randall being an old resident, THE MUSICAL COURIER is always to be had there. Fräulein Prentner is giving instruction in Vöslau until October, when she returns to Vienna. I heartily recommend both to all students in the preparatory stage, so to speak. Of course she accepts only pupils proportionately advanced or talented at least.

In Baden Fräulein Glumer, who is now engaged for the Carl Theatre, is having a series of brilliant successes in the roles of the Countess Hermance Trachau in the "Comtesse Guckerl," as Ninette in "Bocksprünge," and in other roles of the modern repertory. Fräulein Glumer used to be the pet of the Baden Theatre, and forms one of the most attractive forces of this season. On Tuesday last the parody of "Tannhäuser" was given a brilliant cast.

E. POTTER FRISSELL.

P. S.—I have just noticed Mr. Hale's answer to my questions a few weeks ago.

Mr. Hale acknowledges, then, at least the few words of translation of the quotation I made of Marx's "Beethoven" some time ago, which he then disclaimed. If he will look in the preface to the "Grand Sonata," dedicated to Prince Rudolph, Gunner's edition, he will find the quotation I used and which I preferred to Fanny Louise Gunner's, whose translation as a whole is a good one. I am very much indebted to Mr. Hale for informing me about the other Philip Hale. I will try to give dates in future of all first performances in accordance with his suggestion. E. P. F.

VILLA BELVEDERE, VÖSLAU, September 2.

Since writing the above letter matters have developed with apparent suddenness at the Court Opera. Jahn returned from Frifainch yesterday, where he has been recruiting his failing health and recovering from the operation upon his eye, and in a conversation with Prince Lichtenstein, who is the prime minister, so to speak, at the Court Opera, he asked him to publish his request to be relieved of his position as director, pleading his ill health. This leaves matters in a dubious condition, since Mahler, who was nominally appointed as assistant to Richter, is hardly believed to be long enough in the administration of affairs to be intrusted with the chief position of leadership.

To-day the news is definitely announced that Jahn has really retired from his position and has already returned to Frifainch. As the Kaiser is now about reviewing the military manœuvres in Bistrts am Hostein, the official notice of the successor to the post will not be announced until the middle of this month. Herr Mahler is to be appointed to the position according to report.

The apparent suddenness of this change is only apparent, however; reports were afloat last fall that Jahn had resigned and Mahler was to fill the place. This was at first strenuously denied, but the secret dissatisfaction long existing is now in reality no secret at all. Jahn has for some reasons long been unpopular, and this unpopularity would seem to have reached its height last winter when Schlagler was dismissed and the cries of "Abzug Jahn!" were shouted all through the house on the occasion of his leave taking. In private circles the question has long been "Es-ce qu'on a encore chassé Directeur Jahn?"

Not only do there seem to be matters of a private, personal nature which have rendered Jahn objectionable for some time, but also much discontent has been expressed at the choice of voices, the dismissal of others and the retaining of the least valuable. It has often been reported, too, that singers have been dismissed or allowed to resign for

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purely personal reasons, which should have no bearing upon professional relations *per se*—and so on the talk runs. I report it merely as "on dit."

None of this appears in the Vienna papers—the respect for the powers that be is paramount in the Vienna press and great artists are held religiously exempt from all reproaches. This dignity of the foreign press commends itself to American journalism, which is apt to run to the extreme in the other direction and abuse the privileges of free speech.

I do believe, however, that a little airing of wholesome morals and sound opinion would long since have constituted itself the cure for long existing maladies in the direction of the Court Opera. Great regret is expressed at the General Intendant at Jahn's resignation, though Mahler has long been regarded as practically his successor.

"There is to be a new director this winter and you will see, nous changerons tout cela!" has long been positively declared in musical circles.

The report that there was to be an entire change of administration at the General Intendant is officially denied. The General Intendant is reported to be about to change its present quarters to the official residence which Jahn has left.

E. POTTER FRISSELL.

#### The Thomas Orchestra Concerts.

##### A Correction.

**A**N error was made in the list of dates of the Theodore Thomas' Chicago Orchestra performances on its spring tour which appeared in last week's MUSICAL COURIER. The performance on March 2 in the Academy of Music should have read Philadelphia and not New York.

Below is the corrected list:

March 1... Metropolitan Opera House, evening, New York  
 " 2..... Academy of Music, evening, Philadelphia  
 " 3..... Music Hall, evening, Baltimore  
 " 4..... Evening, Washington  
 " 5..... Academy of Music, matinee, Philadelphia  
 " 9..... Metropolitan Opera House, evening, New York  
 " 11..... Academy of Music, evening, Brooklyn  
 " 12..... Metropolitan Opera House, matinee, New York  
 " 14..... Metropolitan Opera House, evening, New York  
 " 16..... Metropolitan Opera House, matinee, New York  
 " 19..... Metropolitan Opera House, matinee, New York

**Bloodgood.**—The popular and renowned contralto Katherine Bloodgood was heard at the Worcester Festival last week. Here are a few of the criticisms:

Bemberg's song, "La Mort de Jeanne d'Arc" served to bring out the beauty of Bloodgood's contralto voice, and to demonstrate her ability as an executant. The poem tells of the approach of Jeanne to the funeral pyre, and the music is not without stirring passages. She sang with such spirit, sincerity and good taste, and there is such music in her voice that she was more than welcome to the large audience, who applauded her liberally. Her encore was a vocal adaptation of Rubinstein's E flat romance for the piano, which she sang with sweetness.—*The Daily Spy, Worcester, Mass.*

Bloodgood's opulent vocal gifts were shown in the arioso from Bemberg's "La Mort de Jeanne d'Arc." The aria is more interesting as an opportunity for a singer than as music. Mrs. Bloodgood also sang in the "Spinning Chorus" from "The Flying Dutchman."—*The Daily Republican, Springfield, Mass.*

The second part of the concert began with an arioso from Bemberg's "Death of Joan of Arc," sung by Katherine Bloodgood. She has made a distinct advance over her work of a year ago. At that time her voice was universally commended as one of rare quality, but her singing was cold and colorless. Yesterday there was no call for similar criticism. The voice has retained all its excellent qualities and there is now added a capacity for dramatic fervor that makes her performance all that could be demanded. Bloodgood won a merited encore.—*Worcester Daily Telegram.*

Bloodgood sang the Bemberg air very charmingly, with admirable phrasing and in a broad and artistic style. She won an imperative encore and responded with a delightful rendering of a Rubinstein song.—*The Boston Herald.*

To be sure Bloodgood sang the cheap attempt at tragic intensity by Bemberg with unexpected warmth and breadth. I say "unexpected," because on former occasions she has seemed to rely chiefly on the inherent beauty of her tones.—*Boston Journal.*

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#### Music in Baltimore.

BALTIMORE, September 15, 1897.

**A** WALK through any of the prominent thoroughfares just at present will convince one that the fall season is at hand. On every side one sees familiar faces—faces that have been absent from the usual musical headquarters during the summer months and are now returning to resume the work that has been mapped out for the coming season.

I met Richard Burmeister yesterday just after his arrival from New York. As heretofore announced, Mr. Burmeister has resigned from the Peabody Institute. It was supposed, however, that he would continue to make Baltimore his home, but he informs me that he will make New York his home, and he will arrange to come to Baltimore for one or two days each week, and it was with the view of perfecting this arrangement that he had come here so soon after landing.

Mr. Burmeister will be missed. Baltimore can ill afford to lose such a musician. He will not be easily replaced. In this instance Baltimore's loss is New York's gain. As pianist, instructor and composer Mr. Burmeister easily takes rank as one of the foremost musicians of the United States.

Mr. Carl Faelten's return to this city has been much discussed in connection with Mr. Burmeister's departure. Will he be asked to return to the Peabody Institute? His services at that institution would be of value at this juncture. The classes are increasing in numbers each year, and while the piano department has always been the best at the conservatory, a man of Faelten's ability would be useful. The present staff is made up of Messrs. Randolph, Courlaender, Sampaix and Miss Gaul. Mr. Courlaender, owing to advancing years, is not so active; consequently the instruction devolves upon four instructors, an insufficient number, so I am informed.

It is rumored that in the event of a settlement of the differences between the Musical Union and the Federation of Labor, the symphony concerts will be resumed at the Peabody Institute, and Mr. W. E. Heimendahl will be asked to conduct. This, I fear, is too good to be true. Mr. Heimendahl is the most competent orchestral director Baltimore has ever had, and if it be true that it is in contemplation to ask him to wield the baton at the Peabody symphony concerts, we can look forward with pleasure to a season that promises much musically. Has the management the courage to take this step?

Mr. Heimendahl has returned from his European trip. I met him yesterday shortly after my chat with Mr. Burmeister, but I made no mention of the rumor in connection with the Peabody matter.

Apropos of symphony concerts, Ross Jungnickel has returned to Baltimore after an absence of four years, and announces his intention to reorganize the Baltimore Symphony Orchestra, which he says is to consist of sixty of the most prominent musicians of this city. A series of six concerts is announced, and the work contemplated will make up an interesting program. Mr. Jungnickel should be encouraged in his efforts. A permanent orchestra is needed, and this furnishes an opportunity to those who have been advocating its organization to assist a worthy effort on the part of a worthy musician to do that for his native city, to elevate its musical standard and place it on a par with other large cities.

Mr. David Melamet has begun his rehearsals preparatory to the performing of his "Columbus Cantata" and Beethoven's "Ninth Symphony." No time has been set for the concert. The guarantee fund has been subscribed, and Mr. Melamet hopes to make this the musical event of the season. Mr. Melamet will depend upon a local orchestra entirely, and some of the solo talent will also be local. This is praiseworthy and eminently proper, and is the only sure method of encouraging home talent.

The Oratorio Society has made no announcement as yet of the works in contemplation. Before Mr. Hamerik left for Europe it was currently reported that he would write an oratorio for the Oratorio Society. Mr. Hamerik has not

returned, and what he has done in this direction is still conjecture.

Another interesting figure in the musical world, Mr. Henry Schwing, has returned to Baltimore. Mr. Schwing says that a residence of forty years in this country has made him a thorough and devoted American, and he is delighted to be back again to the country of his adoption. Mr. Schwing will devote his time to instruction in theory. He has recently published "New Exercises in the Construction of Melodies," one of the most interesting and practical works of its kind that has come to my notice, and one worthy of the attention of students. Mr. Schwing has always been looked upon as a man of unquestioned and enlarged musical erudition.

Mr. Natorp Blumenfeld has been one of the "stay at homes" this summer, and he has devoted himself to steady and constant practice. Mr. Blumenfeld will probably give several concerts during the season, and will have the assistance of several prominent vocalists. Mr. Blumenfeld's pupils having increased in such numbers he has been compelled to resign from the faculty of the Peabody Graduate School, because of inability to devote the necessary time to the duties involved.

The summer absentees have all returned. Mr. Horton Corbett, organist at St. Peters, is back from Atlantic City; Mr. C. C. Carter, organist at St. Luke's, from Ocean City; Mr. Miles Farrow, organist at St. Paul's and Madison Avenue Temple, from the Adirondacks; Dr. B. M. Hopkinson, from the coast of Maine; Mr. Perry C. Orem, from Old Point Comfort, &c. Mr. Miles Farrow has just completed the setting of a "Lechododi," an old Portuguese hymn, which he composed for and has dedicated to the choir of the Madison Avenue Temple. This is Mr. Farrow's first effort in composition for the Jewish service, and shows him to be a close student of the spirit of Hebrew melody.

The composition will be a valuable acquisition to the repertory of the choir, and will be sung for the first time at the festivals following the coming holy days. With the concerts already in contemplation and the usual attractions that visit us, we have reasonable assurance of a brilliant musical season.

X. X.

**Mr. Richard Burmeister.**—Mr. Richard Burmeister will occupy from October 1 a studio in the fashionable part of New York, 604 Park avenue.

**Damrosch Promises?**—The Symphony Society of New York (?) will give five afternoon and five evening concerts in Carnegie Hall. The society has secured Melba, who will sing for the first time at these concerts; also Ysaye, David Bispham and Marteau.

The dates of the concerts are as follows: November 5 and 6, November 26 and 27, January 21 and 22, February 11 and 12, and April 7 and 9.

Of course "new directors" being admitted means that this poor orchestra will play better; that Walter Damrosch will learn how to conduct; that paying audiences will fill Carnegie Hall! We ask for information?

**E. Ellsworth Giles' Success.**—Following are some press references to the singing of E. Ellsworth Giles at Richfield Springs recently:

Mr. E. Ellsworth Giles was heard for the first time and created a decidedly favorable impression. He was encored by the enthusiastic and appreciative audience. His voice is a clear, sweet tenor, his enunciation very good, and he sings with a great deal of expression.—*Richfield Springs Daily.*

Mr. E. Ellsworth Giles sang several selections from "The Messiah," "Comfort ye," "They rebuke," and "Behold and see," and won the hearty applause of the audience, whom he charmed by the sweetness of his voice, on Friday evening.—*Richfield Springs Daily.*

The reception accorded E. Ellsworth Giles, tenor, must have been very gratifying to that gentleman, demonstrating that, securing whom he may for his concerts here, none will be heard with greater pleasure than himself. His voice, of remarkable power and sweetness, was never more advantageously heard than last evening. All the participants were obliged to respond to encores, and the Giles concert of 1897 will be an event in the musical history of Oneonta.—*Oneonta Daily Star.*

#### JOHN C. DEMPSEY, Bass-Baritone.

Returned from Tour with Nordica.  
 Henry Wolfsohn Musical Bureau,  
 131 East 17th Street, NEW YORK.

#### Antoinette Trebelli, Prima Donna Soprano.

NOVEMBER until MAY, 1898.....

[By special arrangement with Messrs. Vert & Harris.]

Concerts, Oratorios, Musical Festivals, Etc.

The Henry Wolfsohn Musical Bureau, 131 East 17th Street, NEW YORK.

## Jean Gérardy.

JEAN GÉRARDY returns to us this season, no longer a wonder child—for he is nearly nineteen years of age—but the same fascinating youth, the same wonder-worker on the four strings of his violoncello. His art has broadened, deepened, mellowed, and his technic is as ever impeccable. This young Belgian was born in Liege, and studied with his father, who is one of the professors of the conservatory there, and later with Bellmann, and in Dresden with Grützmacher. He began concertizing at an early age, and when he last visited us caused a furore that recalled the advent of Josef Hofmann.

It is Gérardy's deep musical feeling, a feeling which manifests itself in his beautiful, sonorous cantabile and tenderness of expression. His bowing is marvelous in its plasticity, and his left hand is agile enough to meet the most exacting technical demands. His intonation is faultless, and every piece he plays he invests with a luscious charm, and in music requiring breath and dignity he is unapproachable.

Jean Gérardy is the wizard of the 'cello and he revisits us this season under the management of R. E. Johnston & Co. He has been playing since last we heard him with immense success in England and on the Continent.

Here are a few of his press notices:

The Gérardy lad is a phenomenal artist. He is supreme master of his noble instrument and his tone is mellow and penetratingly musical. His intense temperament, and above all his ripe musical conception, would still be extraordinary if he were a full grown man. He emerged several years ago from the army of child prodigies and is now a full fledged artist.

His sonorous cantabile, which literally at times melts with passion, was fully displayed in the rather weak Raff concerto. Technically, there are no worlds left for him to conquer. His double stopping in thirds, fourths, sixths and octaves is remarkable and the intonation impeccable. His up and down bow staccato is remarkable and his scales clear and brilliant. In the Bach air and Popper's "Spinnlied" he was heard to happier advantage. What a wonderful young man he is! He made a great hit.

\* \* \*

De Swert's C minor concerto, one of his three, is in one movement. It is emphatically music, yet shows the hand of a composer of some fancy, if not fertile technical invention. De Swert had evidently been to Bayreuth. His orchestration shows it in this composition. Gérardy played it nobly, and the run of octaves at the close was breath-catching. His smaller numbers were supplemented by a Popper piece, played with astounding virtuosity. The Sitt andante is not a particularly interesting piece of writing, but it was finely interpreted.—MUSICAL COURIER.

Master Jean Gérardy came forth in jacket and knickerbockers; instead of the juvenile title of "Master," one could entitle him "Maestro"; he has certainly mastered every technicality of his instrument. Broad bowing, absolute surety of intonation, superb resonance of C string passages, clearness even in double stopping or in the most rapid runs, brilliancy in "skipping bow" ("arco saltando") and excellent quality in harmonics—these were the qualities with which the young virtuoso was equipped and which point him out as a possible successor to the great Servais. One could only have wished to have heard him in some music where subtler expression or deeper musical poetry came into play. All of his numbers were of the most easily comprehended type, and while he abundantly proved his technic, his musicianship and his classicism have not yet been revealed. His encore piece, Popper's "Papillons," was played better than it has been heard here since De Munck performed it years ago. Popper's "Spinnlied" was also marvelous in its rapidity and clearness. Altogether, then, the concert was a memorable one, and the artists are to be congratulated upon the standard maintained from start to finish.—Louis C. Elson, in Boston Advertiser.

In hearing Master Gérardy, still a lad in his teens, play the 'cello, one is almost tempted to believe implicitly in the doctrine of rein-

carnation. It is almost incredible that so young a boy—he is barely fourteen—could play with so much authority, so much depth and sincerity of artistic conception, such finish and breadth of style, such artistic fluency in technic and such mature intelligence.

Leaving his age out of the question altogether, in intellectuality of artistic conception and expression, as well as in real elegance and refinement of style and technic, Master Gérardy is a thorough artist. His playing of Raff's concerto for 'cello and orchestra was marked by great warmth and richness of tone, unexceptionable excellence of technic and a masterly understanding and appreciation of the work in hand, which effectually removed any suspicion of immaturity or juvenility from his playing. His second selection, a fantaisie on Schubert's "Le Desir" waltz, he played with such combined breadth of style, poetic feeling and absolute technical mastery in execution, phrasing and light and shade as to form an absolute revelation in 'cello playing.

In Master Gérardy's hands the 'cello becomes as agile and flexible as the violin, without losing anything of its individual dignity and aroma.—*World*.

Not a suspicion of over-ripeness, not a trace of the immature sentiments of adolescence, but all firm, well controlled and healthy. The absence of morbidity is at once thankfully recognized. We have here no forced hothouse growth of juvenile passion. He is virile, he is tender, he is poetic and so solid and satisfying.

The Bach air, which was played for a second encore, told a tale of a finely ordered musical m-ality. In a word, Jean Gérardy is the most marvelous wonder lad we have had since Josef Hofmann, and his development has evidently not been stunted by too early appearances in public life.

Technically his playing is remarkable, setting aside all question of age. His bowing is supple, elastic, his fingering in rapid scale work, legato or staccato, very clean and agile, and his double stopping in thirds, fourths, sixths and octaves free from a suspicion of want of clarity. But it is the amazing musical conception of this lad that arouses the use of the superlative. Raff's 'cello concerto was played first.

It is full of "meat" for a cellist, lots of cantabile work (the first theme in Scotch and savors of "Charlie Is My Darling"), but as a composition it is weak and insincere. The rondo gives the solo performer a chance for brilliant display.

Later Master Gérardy gave us Servais' trashy old stock piece, the fantaisie on Schubert's "Desire" waltz. It was delicately played, and the boy fairly made his strings sob. For encore a fantastic trifle by David Popper, taken at a terrific tempo, roused the audience to heated enthusiasm, and then he, after half dozen recalls, played the familiar Bach air.

For the rest he is a handsome fellow, well built, graceful, very magnetic, with eyes that glow with vitality. He is luckily too old for the moral busybodies who spend their time keeping children from the footlights, and he is decidedly the musical sensation of the year.—*Recorder*.

Of young Gérardy it is not easy to write with moderation. He is an astonishing boy, and is not to be ranked among the "wonder children," for he is a thoroughly mature artist, manly in style and amazing in the perfection of his technic. No consideration is needed for him on account of his youth. His left hand is fairly astounding, and its work is beyond criticism in its flexibility, its precision, its clearness and the facility and the seemingly effortless way in which it triumphs over the most trying difficulties. What Ysaye is on the violin this boy is on the 'cello. His tone is pure beyond comparison, his intonation is immaculate, his bowing is large, free and graceful, and his style is equally chaste and warm. He had no sooner sounded the first note on his instrument than the finished artist stood confessed. This is no prodigy in the generally accepted meaning of the word. He is already a great master, and if he progresses no further in his art the fate of the "prodigy" can never be his, for he is an undoubted genius. In the fantaisie by Servais, on Schubert's "Le Desir" waltz, his reading and his playing were alike noble, virile and beautiful. There is nothing in him of the mere virtuoso. The instinctive artist, with his deep seated feeling and his strong individuality, is stamped indelibly on every movement of his work. His playing is legitimate in all things; in fact, this lad is gifted with everything that his art demands for its best and highest manifestation.

Nothing could have been more beautiful and pure in sentiment than his performance of a romance by Popper, and in the "Spinnlied" by the same composer the freedom, the grace and the clean-cut brilliancy of his technic, together with the indescribable delicacy that pervaded it, would have been as surprising in a more mature

artist as it was in this youngster. It is impossible to describe his infinite skill in bowing and in phrasing. His success was immediate, and it was emphasized by a storm of plaudits after each effort. He was recalled again and again, and on one occasion accepted an encore, and played Popper's "Papillons" in a faultless manner in regard to tone, finish and expression. Here is a boy of fifteen, who is, to all intents and purposes, already the first of living 'cello players.

## Boston Music Notes.

BOSTON, September 25, 1897.

MISS ANNA MILLER WOOD, who has been spending the summer in San Francisco, will return to Boston in November and resume her position in the First Church. Miss Wood has been engaged for the fall music festival in San Francisco, which occurs early in November, and has had a very busy summer with concerts and pupils.

Mme. Gertrude Franklin's pupil, Mrs. Marian Titus, has been engaged for several concerts by the Boston Symphony Orchestra, and will be heard not only in Boston, but in out of town concerts. Mrs. Titus sings the aria from "The Magic Flute" in the original key.

The Copley Square School of Music, of which Mrs. Katherine Frances Barnard was the founder, and of which she is at the present time the principal, began its ninth year last week. Mrs. Barnard has an able corps of teachers, all of whom are thoroughly competent, and many of them have been connected with the school for several seasons. In addition to those already in the piano department, Mr. John C. Manning, the well-known and talented young pianist, has been engaged, while for the violin department Mr. Albert N. Kanrich, a pupil of Mr. Isidor Schnitzler, who is at the head of that department, will take the less experienced pupils.

Although it is so early in the season, all the hours for Wednesday and Saturday afternoons have been engaged and the outlook for the coming year is exceptionally good. If the present rush of applications continues, it will be necessary to enlarge the schoolrooms before many weeks. Professor Thurwanger, who has spent the summer traveling abroad will return early in October.

Mr. Myron W. Whitney left last week for Ashby, where he has a shooting box and trout pond, but he will return to town in time to resume lessons on October 1. He has taken a large studio in the Pierce Building, which is now being put in order for him. The location of the Pierce Building, opposite the Public Library, where there is a fine musical library, makes it advantageous for both teachers and pupils to be in that location.

Mr. Myron W. Whitney, Jr., will return to Boston in the spring from Italy and visit his parents until October. It is probable that he will be heard in concerts in the early spring and autumn.

Mrs. Elizabeth Webb Cary Lord has taken a studio in the new building, 372 Boylston street, where she will receive pupils. Mrs. Lord is also ready to accept engagements for concerts and oratorios.

The Eisenach Academy of Music, Mme. Van Dusen Cook, director, has removed from the Hotel Oxford to the Steinert Annex. Madame Cook is a pupil of Marchesi, whose method she is thoroughly conversant with. Her own method is based upon purely natural and scientific principles, and she has had great success in her work. There are two scholarships, the Händel, \$600, and the Shapleigh, \$300. During the winter there will be lectures and entertainments by the faculty and the Van Dusen Wednesday

## DYNA BEUMER



## FIRST CONCERT IN NEW YORK,

MISS JOSIE HARTMAN, Pianist. Astoria Hotel, Tuesday, Nov. 9, 8:30 P. M. LITTLE DYNA BEUMER, Soprano.

(Niece of the former.)

WILL BE ASSISTED BY

HERR ANTON SEIDL AND AN ORCHESTRA OF SEVENTY.

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The Herlof Concert Bureau,

11 East Twenty-second Street, NEW YORK.

EMILIO DE GOGORZA, Baritone.



PAOLO GALLICO, Pianist.



Club. Madame Cook will lecture upon the voice and its natural and scientific construction, while others of the faculty will take for their subjects specialties in their own departments.

The season of the Boston Symphony Orchestra begins on October 15. As usual there will be twenty-four concerts and twenty-four public rehearsals.

The pupils of the Faelten Pianoforte School gave a concert in Union Hall, Somerville, on September 22, the program being almost identical with the Boston concert.

Ten chamber concerts are to be given in Sanders' Theatre, Cambridge, supplementary to a course of lectures given to students by Professor Paine on the music of Beethoven and other modern masters. The concerts will be under the direction of Mr. F. R. Comee, of Music Hall, Boston, and will be open to members of the University and the public.

The school year at the New England Conservatory of Music opened last week, and there is a large attendance, and every indication that the season will be a busy and successful one. Mr. George W. Chadwick is the musical director.

#### THE CECILIA PROGRAM.

The Cecilia has planned an unusually brilliant season this year and will devote itself more to the production of large works than to part songs. The program as now arranged will include scenes from "Odysseus," by Max Bruch:

Scene 1—At Calypso.  
Scene 2—I Hades.  
Scene 3—with Syrens.  
Scene 4—The Tempest.  
Scene 5—The Feast.

The "Song of Fate," by Brahms; "Eve," by Massenet; a new and beautiful work by Humperdinck, the author of "Hänsel and Gretel," styled "The Pilgrimage to Kelvaar," and Dr. Bridge's setting to Kipling's jubilee poem, "The Flag of England," which has had an immense success abroad, will also be given.

During the summer Mr. Lang, the conductor, succeeded in securing the right to produce Berlioz's "Trojans" from the Paris publishers.

WORCESTER, September 24, 1897.

The Worcester Music Festival is over, and a most enjoyable one it has been. All the artists were in good voice and health, everything went on in the most perfect clockwork sort of way as far as concerts were concerned, and the artists themselves seemed to enjoy their stay in Worcester immensely.

As usual the majority of artists, in fact all of them, made the Bay State House their headquarters for the week and all the life and bustle of professional life went on in and around that place.

Mrs. Eleanore Meredith, who sang on the opening night, is still suffering from her dislocated ankle, although she bravely walked to the stage without crutch or cane and stood during her solos. Once she entirely forgot that she had a lame foot, and gave it a sudden twist that brought her immediate knowledge of the fact, however.

Madame Gadski, who is looking in superb health, and who certainly was in superb voice, was accompanied by her husband, who will remain in this country for some time. Madame Gadski's success in singing was accented by her superb gowns, which were greatly admired by the audience. Worcester, and in fact all other large towns where concerts or festivals are held, enjoy the sight of the fashionable dresses, hats and wraps as part of the festival. Madame Gadski will remain in New York until the beginning of the opera season, when she will be joined by her sister, who is now in Germany.

Mr. Bispham made his headquarters at the Worcester Club, but was in and about Music Hall and the hotel calling upon friends and talking with his manager.

Not the least enjoyable part of the week were the informal gatherings after the evening concerts in Parlor 42,

where there was a fine grand piano. The greater part of the artists were present and the singing was delightful. Mrs. Katherine Bloodgood sang some songs in the most artistic manner, with a fire and freedom impossible on the stage. She made a host of friends during her short stay and all regretted her departure. One evening Miss Marguerite Hall sang an aria from "Carmen," another evening the solos from "Samson and Delilah," accompanying herself without notes upon both occasions, a rare accomplishment, but then Miss Hall is a thorough musician. Mr. George E. Holmes and Mr. George Hamlin were among the singers on the first evening, and on Wednesday night Mr. Hamlin sang a song of Henschel's that quite took the little audience by storm. Mrs. A. S. Markee, of Boston, who was among the after the concert party, also sang delightfully some songs, accompanying herself.

Mr. John C. Dempsey the baritone was, however, the life of the Wednesday evening gathering. His imitations of different orchestra conductors, his imitations of other singers' singing, his perfect mimicry of everything and everybody were so clever that we were all kept laughing immoderately.

There were quite a number of people from Boston at the festival. Mr. and Mrs. George W. Chadwick, Mr. Wm. Heinrich, Mrs. A. S. Markee, Mr. Stephen Townsend, Mrs. Ben Woolf, Miss Aagot Lunde, Mrs. Franz Kneisel and Mrs. Heinrich Schuecker being among the number.

Others who attended the festival were B. E. Woolf, Boston; Mrs. A. McIver Brisbane, Chicago; Miss Russell, Boston; Philip Hale, Boston; W. J. Holden and wife, Boston; H. M. Hirschberg, New York; Miss Stebbins, Springfield; Miss Alden, Springfield; Benjamin B. Broadbent and wife, New Haven; Henry Wolfsohn, New York; W. F. Wolfe, Boston; Thomas H. Naxon, C. C. Fischer, New York; Dr. H. E. Bates, New York; H. M. Ticknor, Boston; Mrs. William H. Lyon and Mrs. J. H. Rutherford, Connecticut; Mrs. E. Rathborn Carpenter and Miss Carpenter, Grand Rapids, Mich. Lucien Howe, brother of Mrs. Mary Howe-Lavin, was the guest of Dwight Dunn; Mrs. Seabury Brown and Miss Brown, of Cleveland, are guests of Miss Frances Morse; Stephen Townsend, of Boston, was the guest of Col. Samuel E. Winslow and wife.

Mr. H. M. Hirschberg, manager of Mr. David Bispham, Miss Marguerite Hall and Mr. Lavin, was at the festival looking closely after the interests of his artists. On Friday morning he spent a few hours in Boston, returning to Worcester in time to attend the evening concert and take the midnight train to New York with Mr. Bispham, who sailed for Europe on the Umbria at 2 o'clock on Saturday.

The usual after-festival vesper service will be held at the First Unitarian Church next Sunday afternoon, and a feature of the program will be music by four harps, including the Schuecker brothers, Heinrich and Edmund, Mrs. Heinrich Schuecker and Mrs. Reed-Lawton.

**Felix Jaeger at Work.**—Mr. Jaeger is again in his studio at the New York Conservatory of Music, hard at work with his numerous pupils in singing.

**Lulu A. Potter, Voice Teacher.**—This active young teacher will again conduct the Garcia Choral Club (Newark, N. J.), some twenty women's voices, teach in Brooklyn as well as in her own city, and will sing frequently in public. She occupies a prominent church position, and is altogether of great credit to the Garcia-Von Klenner school.

**Mme. Henrietta Beebe.**—Mme. Henrietta Beebe, the well-known singer and teacher, is now located at 226 West Forty-fourth street, having returned from her summer vacation in the Adirondacks and Manchester, Vt. In the latter place she sang and taught. At a concert in which Mr. J. H. McKinley, the tenor, and his talented wife participated a splendid success was made.

On Monday, Wednesday and Friday mornings Madame Beebe will be at home to receive pupils and test voices.



NEW YORK CITY, September 27, 1897.

WELL, I have found something new. What do you think of this scheme to lure pupils? The so-called teacher calls on the possible patron, and after pounding the latest two-step for the girls, you know, says: "Now, as a special inducement to obtain your daughter as my pupil, I will agree to give her a half term's lessons free of charge!"

I know that agents offer apartments free for a month as an inducement, but I had no idea that such a thing was done in music.

\* \* \*

We are on the eve of a great season for executive artists, teachers and all concerned; and the man who has the best health, keeps his nerves steady and his temper down, and meets his fellow man frankly and without affectation, is sure to succeed.

Among those who have landed is Alexander Lambert, of the New York College of Music, an able musician and genial man. His thirteen year old pupil, Harry Graboff, was playing the Hiller F sharp minor concerto, the other day, in a way discouraging to older people, such as his technic. It recalled Leipsic days, the Gewandhaus, Prüfungs and fond memories to your scribe.

A young woman, a Murio-Celli pupil, who is arriving as fast as a splendid voice, good looks, fine figure, and the whole crowned with intelligence, can do it, is Eleanor Broadfoot, the Titania of last summer's "Midsummer Night's Dream," who is the contralto of the Sembrich Concert Company. Madame Murio-Celli d'Elpeux delights in American talent, and has given us Juch, Engle and countless others; to these must be added the charming Broadfoot.

Miss Thursby writes me she will return to the city this week, and further says: "I shall be glad to make appointments for anyone who may wish to consult me about lessons at my home, 34 Gramercy Park, from September 27, or at the studio, 605 Carnegie Hall. I am to teach at an art conference in Cambridge during the month of October several days of each week, but will also arrange for three days of each week at my New York studio during that month, and from the November 1 will give my entire time to New York."

Henry K. Hadley—who does not know or know of this talented young American composer?—has resumed his duties as musical director at St. Paul's School, Garden City, L. I., after a profitable summer in England and Germany resting and composing. His new songs, op. 9, for baritone voice (published by A. P. Schmidt), are another proof of his activity, and I learn that he has just finished the score of a new symphony.

This is from *The Musician*, of London:

Mr. Henry K. Hadley is a very prolific composer, apparently and in many of his songs there is a suspicion of the influence of Franz. Mr. Hadley's "Greeting" and "Abandoned" are both highly finished and effective songs, and the whole of a set of eight songs issued by Schirmer, of Boston, are musicianly and good in a variety of ways.

I have repeatedly been asked for some particulars concerning that fine baritone and superior vocal teacher, William H. Lee, so here is a bundle of facts: He was

## —SEASON OF 1897 AND 1898—

# The Virgil Piano School of Chicago.

Mr. ANTHONY STANKOWITCH, Director.

MAKES a specialty of Piano Technic and Musical Interpretation based on the principles of The Virgil Method.

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Prospectus and additional information forwarded on application.

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—15 Washington Street, CHICAGO, ILL.

## SEASON 1897-98.



MILLE. ALICE VERLET, Soprano,  
De l'Opéra Comique Paris.



GEO. W. FERGUSSON, Baritone,  
Carl Rosa Opera Company.



ERNEST GAMBLE, Basso Profundo.



SIEVEKING, The Great  
Dutch Pianist.



KATHERINE BLOODGOOD, Contralto.



W. THEODORE VAN YORX, Tenor.



ISABEL SCHILLER,  
Soprano.



FORREST D. CARR,  
Basso Cantante.



LEONTINE GAERTNER,  
'Celliste.



GRACE PRESTON,  
Contralto.

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MR. VICTOR THRANE,

Manager,

MR. J. V. GOTTSCHALK,  
Traveling Representative.

33 W. Union Square (Decker Building), NEW YORK.

born in New York city, displayed his talent for music at an early age and was quite noted, when a mere lad, for his wonderful voice, singing at various concerts in New York and Boston. When but twenty years of age he was primo baritone of the Milan Italian Opera Company. Mr. Lee was also one of the principal baritones of the famous American and National Opera companies. At this time he was but twenty-one years of age, yet he was selected to take the principal baritone role in the first opera given by these organizations, which was Petruchio, in Goetz's difficult opera, "The Taming of the Shrew." Mr. Lee has sung with the Emma Juch Opera Company, and for five seasons he was primo baritone of Clara Louise Kellogg's opera and operatic concert companies.

Charles Meehan, the favorite soprano soloist, is one of his pupils, and when Marie Roze heard him sing she said: "Your voice is perfectly placed; there is nothing to change or suggest."

Here is a small sample of Herbert Witherspoon's work:

Le Muletier de Tarragone.....	Henrion
Dis moi que tu m'aimes.....	Hess
Rappelle en ton cœur (Elaine).....	Bemberg
Minnelied.....	Reimann
Reiterlied.....	Loewe
Myself When Young.....	Liza Lehmann
Heimlichkeit.....	Loewe
Who is Sylvia?.....	Schubert

There were others, but they have flown my memory. But isn't this a charming variety? French, German English—the place and occasion being Miss Frances Ogden Jones' house, a musicale, New London, Conn. He also sang a similar program at Mr. Stoeckel's house, Norfolk, Conn., recently.

To go to the other end of the male voice, the tenor, Mr. S. Blight Johns, has just been engaged for Ascension Church, Fifth avenue and Tenth street, succeeding Mr. Lloyd Rand, who went to Rutgers Presbyterian last May. Miss Zora Gladys Hörlocker is the new contralto, Mr. Charles Heinroth, organist-choirmaster (and one of the ablest organists in New York). He sang at the Mountain Chautauqua, Mt. Lake, Md., where he had pronounced success and also did some recital work.

Apropos of tenors, gaze on this alphabetical list:

E. Ellsworth Giles.  
J. Jerome Hayes.  
S. Blight Johns.  
J. Henry McKinley.  
Evan Williams.  
W. Theodore Van Yorx.

From personal acquaintance the writer can certify to their artistic abilities.

There is probably no more ambitious tenor before the American people, or one who better deserves success, than Van Yorx, for he is a hard student, who puts the element of brains in his doings. A mighty worker, conscientious and capable of as yet unattained things, his reputation is spreading everywhere. The easy flexibility of his voice makes it simple for him to reel off the long sixteenth note phrases in Händel's "Samson" without effort; his dramatic instinct makes his singing of Spohr's "Last Judgment," with the impressive woe-cry, "It is finished," highly effective, and finally the sustained power in the voice enables him to deliver those trying phrases in Rossini's "Stabat Mater" with telling effect.

Miss Bertha Bucklin's name is not a new one in these parts. She is at present studying with Halir in Berlin, and returns soon to the only country fit to live in. She has been engaged for one of the Brooklyn Institute recitals (her second). Appended are a couple of press notices of this excellent violinist's playing:

Miss Bucklin's talent is of the healthful, enjoyable kind, unmarred by any eccentric peculiarity of personality. Her playing is straightforward and unaffected and has what may be called a thoroughly human interest. She responded to the applause following the Godard adagio with an imitation of the Scottish bagpipe, which was well received.—*Brooklyn Times*.

Miss Bertha Bucklin has always been a prime favorite in Troy and was cordially received when she took her place to play a "Spanish dance," by Sarasate. The composition bristles with technical difficulties which melted away before the deft fingers of the violinist. Her careful work was warmly applauded and she responded with an enjoyable encore number.—*Troy Daily Record*.

She has appeared with the following organizations: Mendelssohn Glee Club, of New York; Brooklyn Apollo Club, Boston Apollo Club, New York Apollo Club, Troy Choral Club, Buffalo Liedertafel, New York Banks' Glee Club, Brooklyn Saengerbund, North Adams Vocal Society and others.

Mr. Parson Price had a special interest in Maude Adams' appearance as a star in "The Little Minister" last Monday evening, for the actress was one of his vocal pupils, as was also Julia Marlowe-Taber. He has and has had many prominent theatrical folk as pupils. He also occasionally officiates as judge at the Welsh Eistedfodds up in the northeastern part of the State, in the thriving town of Granville, and I quote the appended from the *Sentinel* of that place:

Prof. Parson Price, as musical adjudicator, is believed to have treated all competitors fair. He is numbered among the most noted and best musicians and is known to all the Welsh citizens

from the Atlantic to the Pacific coast and is a very popular adjudicator. While a large number of people do not like his plain style of rendering his decisions, yet they all agree it is for the benefit of those who compete, and they should heed the instruction and points given them for future appearance on the stage and abide by his decisions.

Conrad Wirtz has returned from a very enjoyable stay at Stamford, N. Y. (in the Catskills), where he was formerly professor of music in the Women's Seminary. He was in charge of the music in the fine, big Churchill Hall, and also gave numerous recitals and concerts. He has resumed teaching, and may be found at his new address, 2166 Seventh avenue, near West 128th street, where he will later resume the recitals which were such a feature of his last season.

Mr. Max Drogé, the solo 'cellist, also announces his return to Gotham, after several months spent in Newport and Cleveland, Ohio. It will be remembered that Mr. Drogé was the solo 'cellist of the Metropolitan Opera House Orchestra last winter. He teaches also.

John Lund, of Buffalo, was here I hear, but after sixteen attempts to find him at the various places he usually frequents your scribe gave it up.

I met Ethelbert Narcissus Nevin, fresh from Paris, at the Gilsey the other evening. Mr. Nevin, with Mrs. Nevin and little "Doris," were on this way to Pittsburg. He will return later for the season.

Messrs. Townsend H. Fellows and Will M. Thomas have united in a "church choir agency and entertainment bureau"; address, Carnegie Hall.

Miss Anna V. Metcalf substituted for Madame Meredith (Dr. Behrend's church, Brooklyn) last Sunday evening.

Madame Tealdi, who has been sojourning in Italy during the summer months, will return at an early date, and will reopen her studios in New York and New Haven on October 15. Madame Tealdi has visited Milan and other Italian cities, and will bring with her for the benefit of her pupils many delightful songs of recent publication.

Mr. Charles Abercrombie, whose career as a successful vocal teacher is well known, has removed from Carnegie Hall to new quarters in "The Alpine," at Thirty-third street and Broadway. Mr. Abercrombie numbers among his pupils many prominent professional singers, among whom may be mentioned Miss Dorothy Morton, Charlotte de Leyde, Marie Stori and Neal McKay. Amid new surroundings Mr. Abercrombie will continue his work, and will no doubt achieve more than satisfactory results.

Mr. Hermann Brandt, formerly concertmaster of the Thomas Orchestra, and of the New York Philharmonic

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Society, has accepted a position as leading and solo violinist with the New York Philharmonic Club for this season.

After playing at the Oriental Hotel for twelve weeks, Mr. Eugene Weiner and his string orchestra were specially engaged for the closing week of the season at the Manhattan Beach Hotel in place of Sousa and his band.

Mr. Max Treumann returned last week from a vacation spent in Europe and will resume his teaching at his studio, 101 West Eighty-sixth street, on October 1.

Miss Belle Westport, contralto of the Baptist Church at Madison avenue and Sixtieth street, has been engaged as soloist of the West End Synagogue, on West Eighty-second street, this city. Miss Westport, who is a pupil of Mr. S. Rappaport, possesses a beautiful, pure contralto voice.

Miss Alice Breen, a pupil of Emma Thursby, has recently returned from Europe. Miss Breen sang at a reception given by Mrs. Anson Phelps Stokes at her summer home, Shadowbrook, Lenox, Mass., with the Kneisel Quartet.

#### OUR INFORMATION BUREAU.

##### MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Henry Waller.  
Miss Ida Fuller.  
Antonio Galassi.  
Mrs. Florence Gray.  
A. H. Heward.  
John Howard.  
Dr. H. Curtis.  
Anton Seidl.  
H. E. Ryder.  
F. X. Arens.  
Mlle. C. Meysenheym.  
Ed. R. Meyer.  
The Manuscript Society.  
R. De Koven.  
Arthur Clark.  
Theodore Thomas.  
Fritz Scheel.  
John P. Sousa.  
Mr. Jancey.  
Mrs. F. B. Wright.  
Miss Marie Decca.  
Mme. Marie Van Duyn.  
Miss Anna Elmore.  
Mr. J. J. Racer.

##### MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Mrs. F. B. Joyce.  
Miss K. Kautz.  
Miss Feilding Roselle.  
Miss L. V. Sheldon.  
Miss M. Reese Davies.  
Mrs. A. H. Sawyer.  
Mr. N. R. Chapman.  
Mr. R. Sapiro.  
Mr. Sig. Deutsch.  
Mr. F. W. Riesberg.  
Mr. Gwylym Miles.  
Emile Aber-Hoffer.  
Mr. J. V. Gottschalk.  
Mr. Winfield Blake.  
Dr. Wm. Mason.  
Mme. Marie Barna.

**Robert Tolmie.**—Mr. Robert Tolmie, the San Francisco teacher, will open his studio this season with a larger number of pupils than ever before.

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BERLIN HEADQUARTERS OF THE MUSICAL COURIER, BERLIN, W. LINKSTRASSE 17, September 18, 1897.

BERLIN never seems to me more beautiful or a place more pleasing to live in than when I have been away from it for any length of time. And thus again I now enjoy the renewed charms of the architectural beauty of the German capital, with its broad, clean streets and its none too high houses, its healthy air and, above all, its genuine atmosphere of mental and musical life.

I have lived a good many years in New York, I have visited many times both Paris and London and I have seen a good many other cities, but I confess, candidly, that I prefer Berlin to all of them. It is not as great a business city as either New York or London, nor as gay or lively a town as Paris, but its easy going and yet ever alert mental activity is just what suits me—and I believe my predilection in this respect is shared and my opinion corroborated by most of the Americans who have stayed in Berlin for any length of time. There is no doubt, either, that the capital of Germany is to-day the musical centre of the world.

But it is not my intention to resume my weekly budgets in order to simply chant a paean to Berlin. "It's a long time between drinks," the Governor of North Carolina is said to have remarked to the Governor of South Carolina, and "it's a long time between budgets," my governors in New York are likely to have observed this. They forget, however, that drinks are easier to gather in summer time than musical news, and on the whole this is also very satisfactory and appropriate and hence a wise Providence has decreed that the stronger the thirst for cooling beverages, the greater the dearth of musical events.

I was back in time to witness the closing performances at Kroll's and the opening one at the Royal Opera House, which latter event took place the night before last. Mozart's "Don Giovanni" was the initial opera of the season of 1897-8, and in Bülse we have an impersonator of the title role the like of whom you may not find anywhere else. In looks, in action, in histrionic ability, in voice and in speech, viz., in his pronunciation and delivery of the text he sings, there are few his equals. He is an elegant *fin de siècle ami des femmes*, a fine specimen of the male genus homo sapiens, and he is the best interpreter of the hero of Mozart's *chef d'œuvre* I have seen.

What with the baton in the hand of Dr. Muck, this gourmet of music, and an orchestra like the Royal orchestra, you can imagine that Mozart was not ill-treated. But "Don Giovanni" is an opera which needs three prime donne, and here is where the rub comes in. Donna Anna is a difficult role, and little less so is Donna Elvira, while Zerlina is a part not to be sneezed at. Of course we have very able and even remarkably good representatives for these characters, but nothing extra good, or at least nothing that would make "Don Giovanni" one of the best Berlin repertory operas. Poor Krolop also is gone and will never sing and play for us his inimitable part of Leporello, and the new "incumbent" of the role will never make me forget the old one. The fact is he was much too cumbersome.

Well, don't let me be too critical right at the beginning of the season, or even before it has begun, else what will become of me ere the next nine months are happily past and over? Altogether the "Don Giovanni" reproduction was really a very satisfactory and a truly enjoyable one.

One of the last performances of the New Royal Opera House (Kroll's) was the final appearance as guest of

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Madame Bellincioni in Puccini's "La Bohème." The intendancy had done the wise thing in complying with Manager Crelinger's desire for a short stagione of La Bellincioni, for this Italian songstress proved herself quite a drawing card. What enthused the public in her vocally I was at a loss to understand, for Bellincioni has only the remnants of a voice. She is very clever, however, and she makes the most of the no longer beau restes of her once upon a time charming vocal organ. It must be her acting rather than her voice and methods, however, which attracts people, for Bellincioni is a close student of the Duse methods, and her Mimi in "La Bohème," especially the dying scene in the final picture, is almost a copy of Duse in the last act of "La Dame aux Camélias."

Of the other participants in the cast only Naval, as the poet Rudolf, was above the average. His sweet tenor voice sounds far more agreeable at Kroll's than at the Royal Opera House, where he frequently forces the tone and then falls into the fault of singing false.

Steinmann conducted the orchestra with routine, but hardly with inspiration. The opera itself I liked even less upon a repeated hearing than I had done at the première of "La Bohème" last June. Puccini seems a musical prig. He has very little to say, and he says that little as bombastically as possible. It is hollow music, and his continuous use of the consecutive fifth is gruesome, and finally becomes nauseating.

\*\*\*

A work of far different stamp and musical value is Spinelli's "A Basso Porto," which was the success of last summer's opera at the Theater des Westens. It is with satisfaction, therefore, that I learn that upon the close of the summer season the Royal Intendancy has acquired from Director Morwitz the rights of performance of Spinelli's work, and it will be one of the first novelties to be brought out this season at the Royal Opera House.

The very first novelty will be Ludwig Thulie's three act prize opera "Lobetanz," and after this work Heinrich Zöllner's musical comedy in two acts, "The Wooden Sword," is to be brought out. The conductor of the New York Liederkrans has also written the text of his opera, which is based upon an alleged historical and quite amusing incident in the life of King Henry IV. of France, who was known to the world as a great practical joker as well as through the way he wore his beard.

\*\*\*

The conductor crisis, which once in awhile breaks out in Germany, and which, for the time being, has been silenced in Berlin, was rampart lately in Munich. The surprising news went through the papers that Richard Strauss, the young composer-conductor who has met with so much deserved success at Munich, had handed in his resignation as Hofkapellmeister and was going to forsake Munich for the sake of Pollini and his tempting Hamburg offers. The whole affair, however, turns out to be no more than a tempest in a teapot, and Richard Strauss, the proceeding which he and Possart are after having failed, will remain quietly at Munich, which is the smartest thing he can do. The object of the rumpus was to oust Royal Court Music Intendant Freiherr von Perfall out of his position, which is not subordinated to that occupied by General Intendant Herr Possart.

The latter is known to be a clever intrigant, but he failed in his schemes this time, as Prince Regent Luitpold of Bavaria is evidently not willing to dispense with the services of the Baron von Perfall, although the latter is musically of the times which existed in Munich before Richard Wagner. These antediluvian circumstances and predilections irritated Richard Strauss, and Possart tried to put his first Kapellmeister up to pushing Perfall out of his position, which is a thorn in the flesh of the ambitious General Intendant. The scheme failed, as I mentioned before, through the loyalty of the Prince Regent, who is averse to making changes in things of which he understands nothing or next to nothing. Hence Perfall remains and so does—Richard Strauss.

[This is the latest news from Berlin on a subject which is editorially treated in this issue.—EDS., MUSICAL COURIER.]

\*\*\*

The so-called model performances at Munich were not so successful last summer, either artistically or financially,

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and, as I have frequently written before, you can hear Wagner far better performed in a good many opera houses in Germany than at Munich; and for Mozart the Bavarian Royal Opera House has few adequate voices. Nevertheless, Herr Possart intends to repeat the experiment next summer, when he will give no less than sixty Mozart and sixty Shakespeare "model" performances at the Munich Court Theatre, with finest mise-en-scène and minutest attention to detail. In staging a work Possart is a master, and hence in this direction the performances will surely be "model" ones; but is this all, or is it the main thing?

\*\*\*

In this connection I am tempted to quote a few lines from an interesting letter just received from Mr. Julius Klauser, of Milwaukee, who is spending some little time at Dresden, the royal opera of which he seems to prefer to that of Munich, just as I do. Mr. Klauser writes: "Hofkapellmeister Schuch is certainly a genius. Last Monday 'Benvenuto Cellini' and Wednesday 'Siegfried' were superb performances. The high tone and standard of the Dresden Hofoper surpass by far those of the Munich opera, all of which is, of course, an old story to you." Incidentally I want to mention that Herr Klauser and some of his pupils will spend the winter in Berlin.

Apropos of Hofrat Schuch, that great operatic conductor celebrated a few weeks' ago the twenty-fifth anniversary of his conductorship at the Dresden Royal Opera, on which occasion he was made the recipient of many presents, and great honors were bestowed upon him.

\*\*\*

The Meiningen Court Orchestra, which first became famous through the concert tournées which Hans von Bülow made with this excellent body of musicians, will undertake a similar tournée through Germany this fall under the direction of General Musikdirektor Fritz Steinbach. Four concerts will be given in Berlin in November next.

\*\*\*

Hans Sommer has written an opera on the subject of Muenchhausen. The libretto is the joint work of Hans von Wolzogen and Count Spork, and is based upon the Immermann famous Muenchhausen story.

\*\*\*

Prof. Josef Joachim will play to-day at Bergamo, where the Donizetti festival commenced on the 16th inst., and where great vocal and instrumental concerts were to be given on the 16th and 18th inst. under the direction of Toscanini. Besides Joachim the soloists will be Madame Melba and Mlle. Alva, Teresina Tua, the resuscitated violinist; the pianists Miss Fannie Davies from London and Madame Buonamici and the violoncellist Piatti. Where is the great Donizetti singer Patti? Oh, that Frank Saltus might have have lived to see this day!

\*\*\*

Among the first announcements for the coming musical season is a concert by the Misses Ottlie and Rose Sutro, who will be heard in their specialty on two pianos at the Singakademie on October 15, and will be assisted by the Philharmonic Orchestra.

\*\*\*

The regular three per week "popular concerts" of the Philharmonic Orchestra will begin on Sunday, October 3, and will continue to be given at the Philharmonic every Tuesday, Wednesday and Sunday all through the season. These excellent and at the same time very cheap concerts

are much patronized by the American music students in Berlin.

\*\*\*

In the cycle of symphony evenings of the Royal Orchestra Felix Weingartner proposes to conduct in chronological order all the nine symphonies of Beethoven and the following well-known works: "Alceste" overture, Gluck; D major symphony, Haydn; G minor symphony, Mozart; "Leonore" No. 8 and "Ruins of Athens" overtures, Beethoven; "Freischütz" overture, Weber; "Meerestille" overture, Mendelssohn; "Faust" overture, Spohr; B flat symphony, Schumann; D major symphony, Brahms, and Schubert's Unfinished Symphony.

Of less classical works we are to hear Liszt's "Faust" symphony, Glazounow's Fourth Symphony, Raff's "Im Walde," Berlioz's "Corsair" overture and some movements from his "Romeo and Juliet," Cornelius' "Barber of Bagdad," Dvorák's "Carnaval Overture," Weingartner's "The Realm of the Blessed," symphonic poem; Tschaikowsky's Fourth Symphony and vorspiel to "Parsifal," and the "Faust" overture by Wagner.

This is a very exhaustive and catholic scheme, but how all this can be crammed into ten programs it is difficult to see.

\*\*\*

Ferruccio B. Busoni, who just brought me his wonderful new edition of Bach's "Well Tempered Clavichord" (published by G. Schirmer, of New York), will give a concert of his own compositions at the Singakademie on October 8. The program will contain, among others of Busoni's works, a violin concerto which Concertmaster Henri Petri, of Leipzig, is to perform.

\*\*\*

Miss Sandmeyer, of Chicago, writes to me from Villa Mezzana, Pontecchio, near Bologna, where she and Miss Clara Butt are the guests of Etelka Gerster, that the handsome and tall young Englishwoman who created such a sensation here during the latter part of last season will give a concert in the Singakademie on October 4. "Miss Butt is a stranger to Berlin concert audiences, although famous in her own country—England. Fräulein von Gersdorff, one of the Empress' Ladies of Honor, wrote to Miss Butt a few days ago to say that Her Majesty regretted very much that her (the Empress') absence from Berlin on October 4 would prevent her presence at the concert, and to ask Miss Butt at their Majesties' request to sing to them at the New Palace, Potsdam, a few days before her concert."

Miss Butt is a pupil of Madame Gerster.

\*\*\*

Elsa Kutscherra-Denys writes to me from Brussels: "I recently saw an article in a New York paper which stated that I had left the stage for good since my marriage. I beg of you to contradict this statement in THE MUSICAL COURIER, just as it has been rectified already in the Paris *Figaro* and the Belgian papers. I don't think of saying good-bye to my art. On the contrary, my voice has developed so immensely that now I believe I can begin afresh. I have received from Lamoureux an offer for his new Paris undertaking. I shall 'guest' at Cologne, Frankfort and Wiesbaden, and am engaged to sing in six of Colonne's concerts at Paris next winter."

\*\*\*

The Munich prima donna, Fräulein Ternina, whom you have heard in New York two seasons ago, is reported to have been engaged for Hamburg by Pollini at a yearly

honorarium of 60,000 marks (\$15,000). Whoever believes in the correctness of this sum does not know Hofrat Pollini.

\*\*\*

Some Hamburg musical people are trying to raise a fund for the erection of a monument to Johannes Brahms in his native city of Hamburg. Meanwhile the community at Ischl has put a marble slate up on the house in the Salzburger street, where Brahms used to live. The memorial slab bears the legend: "The great tone artist Johannes Brahms lived in this house during twelve summers."

\*\*\*

The following laconic postal card was received at this office:

Sylvia Brockway, born September 17, 1867. All's well!

HOWARD BROCKWAY.

Congratulations are in order. I hope Sylvia Brockway is as sweet as Delibes' suite "Sylvia."

\*\*\*

Moritz Moszkowski finds that the climate of Berlin no longer agrees with him, and hence he is about to change his residence to Paris. His many friends gave him a grand farewell dinner last night.

\*\*\*

Death has removed from this mundane sphere at the early age of thirty-four Herr Concertmaster Ludwig Bleuer, one of the most conscientious and painstaking artists and most thorough and exemplary of gentlemen. He was for several years concertmaster of the Berlin Philharmonic Orchestra in its most glorious times under Hans von Bülow. Two years ago Herr Bleuer was in the United States as leader of the Detroit String Quartet. He died after only a short but very painful illness of cancer of the stomach.

\*\*\*

Many were the callers at the Berlin headquarters of THE MUSICAL COURIER in my absence. Of those I have not yet enumerated in previous letters I must now mention Conductor Anton Seidl, who is back in New York; Mr. Wm. L. Calhoun, of Carthage, Mo.; Mrs. C. F. Ansopher and Miss Sybil Rousseau, of New York; Mr. Felix Kraemer, of New York; Mr. Henry Metzger, of New York; Mr. Herwegh von Ende, of the Berlin *German Times*; Mr. Frederic M. Biggerstaff, Mr. David Mannes, Mr. O. B. Boise and Mr. Howard Brockway.

I was more fortunate in the following instances: Mr. Henry Redcliffe Noyes, of New York, who is studying here music and aesthetics and is preparing himself for a professorship in aesthetics in the United States, or at least for a post of music critic with some important daily paper; Miss Nora Naeter, of Shelbyville, Miss., who is going to finish her pianistic education with Ferruccio Busoni; Max Liebling, who leaves here somewhat belatedly (on account of the accident to the new North German Lloyd steamer Emperor William der Grosse).

Encouraged by the approval his intermezzo for violoncello and piano found with everybody who heard it, Mr. Liebling has written two more works for the 'cello, among which is a superb Concert Polonaise. Max was not the only member of the great Liebling family of musicians who called. He brought his son Leonard along, and brother Georg L. came to tell me that he gives up teaching, and stops his conservatory in order to be able to devote his time exclusively to concert work. Georg Liebling will probably be heard this winter both in France and in England.

Mrs. Morris Cottlow and Miss Augusta S. Cottlow called, bringing the first printed copy of the young lady's F major

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prelude and fugue. I have written of this op. 1 before, and now mention that it is published with B. Firnberg, of Frankfort, and that it is dedicated to Carl Wolfsohn, of Chicago, Miss Cottlow's first piano teacher. The fugue does credit to Miss Cottlow as a musician, and to Mr. Boise as a teacher of composition.

Ferdinand Fechter, the New York vocal teacher, called, and so did Mrs. De Witt C. Nellis and her daughter, Miss Celeste Nellis, from Topeka, Kan. The young lady intends to continue her piano studies with Professor Barth. The same intention is pursued by Miss Fannie E. Levy, of New York, a former pupil of Prof. Xaver Scharwenka, who called here this morning.

Frau Dory Burmeister-Petersen came to inform me that she is now residing at Braunschweig, and that she will concert all over Europe during the coming season.

An interesting call was that of Dr. Edward Breck, United States vice-consul at Berlin and the representative of the New York *Herald*.

Miss Minnie Dilthey, the charming New York opera singer, came to tell me that she had a flattering offer to sing at the Elberfeld Opera House this season, and a most enjoyable visit I had from Mme. Anna Lankow, the renowned vocal teacher. One of her pupils, Miss Marie Van Gelder, who is engaged at Amsterdam, just made a most successful début there as Selica in "L'Africaine." I have before me half a dozen criticisms of this interpretation, which are unanimous in their praise of Miss Van Gelder's voice and method, her dramatic verve and her fine acting. Miss Van Gelder has since sung Selica five times, and her next appearance will be as Marguerite in "Faust" or as Recha in "La Juive."

O. F.

#### Circulars and Pamphlets.

THE artistic cuts, half-tones and reproductions of the photographs and portraits published in this paper are known to the whole musical profession. These are printed, together with this paper, by the Blumenberg Press, 214 William street, which is prepared to print the most artistic kind of circulars and pamphlets and catalogues for musicians or others.

The Blumenberg Press has a large line of samples and specimens of its work, which can be submitted as evidence of the artistic finish of its productions, besides offering every week *THE MUSICAL COURIER* as the best evidence of rapid newspaper production, typographically as perfect and beautiful as anything in its line in the world—in fact, superior to the great majority of weekly or magazine publications. All questions on printing cheerfully answered in detail.

**Mme. Marion Coudrey.**—Mme. Marion Coudrey, who spent the summer months at Chautauqua, is now in Washington filling an engagement. On Friday evening Madame Coudrey will sing at Tarrytown. The following notices from a few of the leading journals will give some idea of the success achieved by Madame Coudrey at her recent concerts:

Conspicuous in the list of singers who have entertained here is Mme. Marion Coudrey, a lady who is the fortunate possessor of a rich contralto voice of great range and power. Her numbers have been uniformly encored.—*Jamesstown Morning News*, August 24.

**CHAUTAUQUA**, August 28.—(Special).—One of the conspicuous features of the Chautauqua musical program this season was the work done by Mme. Marion Coudrey, of New York, the contralto soloist. Madame Coudrey spent the season at Chautauqua and appeared in nearly every concert. Her rich contralto voice found much favor with the Chautauqua music loving public, and her attractive personality lent an additional charm to the social side of the Chautauqua colony.

It is not too much to say that the presence of this talented musical artist added materially to the success of the musical program. Should the lady again appear before a Chautauqua audience she will be accorded an enthusiastic reception. On the evening of her last appearance an ovation was given her that was a gratifying evidence of her popularity.—*Buffalo Sunday Times*, August 29.

Madame Coudrey sang the dramatic aria from Saint-Saëns' "Samson and Delilah," greatly to the pleasure of the audience.—*Chautauqua Assembly Herald*, August 7, 1897.

The service of song last night was one to inspire and uplift. The solo numbers were all notable for their impressiveness and beauty. Madame Coudrey sang the great contralto aria "He shall feed His flock," from Handel's "Messiah," giving it with the music's pathetic sweetness and grace.—*Chautauqua Herald*, August 10, 1897.

Yesterday was a day of music. A fine popular concert in the morning, and the director in the evening gave one of his best efforts. Madame Coudrey sang a dainty little lullaby with fine voice and style.—*Chautauqua Herald*, August 20, 1897.

#### RICHARD ARNOLD,

- - Solo Violinist. - -

Concert Master New York Philharmonic Society.

Instruction and Ensemble Playing.

208 East 61st Street, New York.



Photo by Beatrice Tonnesen, Chicago.

FLORENCE FRENCH.

MUSICAL COURIER CORRESPONDENT—CHICAGO.

THIS is the portrait of Mrs. Florence French, who has charge of *THE MUSICAL COURIER* correspondence, &c., in Chicago. She has been requested by this office to furnish data regarding her musical education, and states that she was educated for a pianist, taking two scholarships in London before she was sixteen, studied singing with Schira and elocution with Amy Sedgwick, and gave up the certainty of being the world's greatest pianist, leaving the way clear to Rosenthal for the aforesaid children (referring to the five children of whom she is the happy mother).

"I took to newspaper writing. I have written for a number of papers, but have never been engaged in any work so thoroughly congenial as that in which I am now engaged.

"Sufficient data to me is the fact that I have the honor to be one of the personnel of *THE MUSICAL COURIER* staff. For the rest, what does it matter if my father is a Turk, my mother a Laplander, and that they have a castle in Spain? The mere fact that I am an Englishwoman is enough to kill my reputation and ruin the Chicago department forever."

Mrs. French betrays her ancestors through the peculiarity of her Turkish accent and its Laplander "finish."

**Shannah C. Jones, Soprano.**—The graceful and exceedingly attractive advertisement in the last issue of *THE MUSICAL COURIER* of this young singer commanded attention everywhere, and one person who knows her said the picture "was not half as pretty as the original." Appended are two notices worthy of perusal:

Its most interesting factor, from a local standpoint, was the exceedingly successful début on our concert stage of Mrs. Shannah C. Jones, recently come from Buffalo.

Mrs. Jones created a genuine sensation among the musicians and laymen alike by the richness and freshness of her dramatic soprano voice, by the distinction and finish of her style, and by the fervor and tenderness with which she interpreted the meaning of the poet and composer. She sang the well-known arias from Gounod's "Queen of Sheba" and Saint-Saëns' "Samson and Delilah," and three of Robert Franz's more important songs.—*Pittsburg Post*.

Mrs. Shannah Cumming Jones made such a favorable impression as a soprano at the Simpson M. E. Church last Sunday week that she has been engaged as soloist for Sousa's annual musical festival at Manhattan Beach, beginning to-morrow and lasting three days. She appears at both afternoon and evening concerts, a notable compliment to her ability in the fact that she was chosen above many metropolitan artists. She has already achieved fame in Western New York and Pennsylvania, and needs but such an appearance as Sousa will give her to win the hearts of all who love good singing.—*Brooklyn Times*.

#### New York German Conservatory of Music,

37-39 WEST 42D STREET, NEW YORK.

L. O. PARMA, . . . . Director.

Incorporated 1884. Instruction in all branches of music, from beginning to highest perfection, for professionals and amateurs. Seventeenth successful season.

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#### Women's Musical Clubs.

THE formation of a National Federation of Women's Musical Clubs is one of the permanent results of the Woman's Department of the Music Teachers' National Association, held in New York last June. Close following that association two meetings of club women were called and representatives from forty-two clubs from various cities responded. Plans for the organization of a national federation were discussed.

Temporary officers were appointed to work up the movement, preparatory to a first national meeting for the purpose of electing permanent officers and of formulating and indorsing a constitution and by-laws.

In addition to the countless advantages to be gained by an interchange of ideas, study topics, programs and music scores through correspondence and at the annual meetings, a valuable feature will be the opportunity thus afforded of engaging artists for recitals, to the mutual advantage of both artist and club.

During the summer the work has been progressing. To gain a consensus of opinion as to the time and place of the first meeting, a circular has been prepared and mailed to all the clubs on the secretary's list. Will the presidents or secretaries of women's musical clubs not in receipt of this circular kindly send name and address at once to the assistant secretary, Mrs. Charles Virgil, Elmhurst, Long Island.

In addition to the above notice is the following circular:

NEW YORK CITY, September.

At a recent meeting of the Music Teachers' National Association in New York city, held from June 24 to June 28, inclusive, a Woman's Department was organized under the management of Mrs. Theodore Sutro.

On Monday afternoon, June 28, at the close of the program given by representatives of women's musical clubs from various parts of the country, an informal meeting was called to discuss the subject of organizing a National Federation of Women's Musical Clubs. Forty-eight clubs were represented, with the result that a temporary committee was formed for the organization of a National Federation of Women's Musical Clubs. Officers were elected with the following results:

President, Mrs. Theodore Sutro, New York.

First vice-president, Mrs. Chandler Stier, Rockford, Ill.

Second vice-president, Mrs. Russell K. Dyer, St. Paul, Minn.

Secretary and treasurer, Miss F. Marion Ralston, St. Louis, Mo.

Assistant secretary, Mrs. Charles Virgil, Elmhurst, Long Island.

Recording secretary, Miss Rosalie Balmer Smith, St. Louis, Mo.

Assistant recording secretary, Mrs. Marie Merrick, New York.

Auditor of accounts, Mrs. Clara A. Korn, New York.

Chairman ways and means committee, Mrs. F. S. Wardwell, Danbury, Conn.

President of board, Mrs. Theodore Thomas, Chicago, Ill.

Additional board members, Mrs. Ramsdell, New York; Mrs. James Pederson, New York; Miss Amy Fay, New York; Miss Ada B. Douglass, Newark, N. J.

The object of the federation is, chiefly, to establish a feeling of fraternity among musical clubs, by frequent correspondence and an annual meeting. But a minor cause for consideration lies in the fact that clubs joining the federation may engage artists together, the benefit of which is mutual to both club and artist.

It is proposed to call a first national meeting at an early date. The object of this meeting will be to adopt a constitution and elect officers for the year. The meeting will be entirely of a business nature and will cover at the most two days.

Your club is urged to consider the matter, and, if possible, to send a representative to the first meeting of the National Federation of Women's Musical Clubs.

Efforts will be made to gain reduced railroad rates if a sufficient number of clubs send representatives to warrant the same.

Kindly answer briefly the four following questions, and send reply to Miss F. MARION RALSTON, Secretary, 3431 Lucas avenue, St. Louis, Mo.

- Does your club approve of a National Federation of Women's Musical Clubs?
- Will your club send a delegate to the first annual meeting?
- Which place do you prefer for the first meeting: New York, Chicago, St. Louis, or Omaha?
- What date do you prefer between October 15 and December 1.

**Ffrangcon-Davies.**—Although Mr. Ffrangcon-Davies will not be in America until March, and his time will be fully occupied during his short season, he will sing in New York with the Oratorio Society in April and will fill engagements after that at different musical festivals in Eastern and Western cities. In Boston Mr. Davies will sing with the Boston Symphony Orchestra and with the Handel and Haydn Society. Ffrangcon-Davies has also a large number of engagements for song recitals in New York, Chicago and other Western cities.

#### Metropolitan College of Music,

19-21 EAST 14TH STREET, NEW YORK.

The Director begs to announce a course of THREE LECTURES in the College Hall by

**KATE S. CHITTENDEN,**

on successive Saturdays, beginning at 8 o'clock:

OCTOBER 9—Short Cuts in Technic.  
OCTOBER 16—How to Develop Imagination in the Pupil.  
OCTOBER 23—New Music for Instructive Purposes.

Fee for the course, Two Dollars.

Apply to JOHN CORNELIUS GRIGGS,

19-21 East 14th Street, New York.

## THE AMERICAN PATRIOTIC MUSICAL LEAGUE.

(INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK.)

FREDERIC GRANT GLEASON,  
President-General,  
Auditorium, Chicago, Ill.

WINFIELD BLAKE, Secretary,  
Carnegie Music Hall,  
New York.

### DECLARATION OF PRINCIPLES.

- I.—True education does not imply mere familiarity with the facts taught by the sciences, but includes all things which furnish impulses toward what is true, good and just. You do not educate a man by teaching him things he does not know only, but by making him something more and better than he is or by recreating him. Anything, then, which impels us to do what is good, true and just must be considered in the light of an education.
- II.—We uphold the principle that the true mission of music, the drama and all other forms of public entertainment is to recreate mankind; that in all its phases, entertainment is properly an educational factor and should be treated as such.
- III.—We insist that the character, quantity and cost of public entertainment should be governed by other considerations than the whims of fashion and the interest of managerial speculation. That a national institution should be created to have a guiding influence over these matters.
- IV.—We hold that because no such censorship has been established the present manner of treating this tremendous force is such as to deprive it of any real educational value, and enlist it almost entirely in the service of avarice on the one hand and sensuality on the other, and that out of this haphazard management has grown two classes of evils, one affecting the general public and the other the well-being of the artists and students.
- V.—We claim that under a proper system the public would be educated to appreciate and respect the creation of the composer or author and the art of the interpreter; but under the present system every possible influence is exerted to excite a morbid interest in the immorality and personal peculiarities of the artists, to the utter debasement of the art they pretend to interpret. This cannot tend but to lower the moral tone of the public and kill any hope of progress in art. This "sensationalism" has so dominated the minds of the American public that to-day foreign talent and institutions are taxing us to the extent of \$7,000,000 annually in music alone.
- VI.—We know that the baneful effect of this condition on the American artist, teacher and student is simply crushing.
  1. The unavoidable conviction is forced upon every struggling woman in the profession that talent, industry and especially virtue are *not* the qualities which command success.
  2. Finding themselves held in little esteem by the public and managers, their own self-respect is weakened and the soil is prepared for the sowing of evil seed.
  3. The annual tribute of \$7,000,000 to Europe leaves very little demand or emolument for the American talent; thus the struggle for existence is intensified through the entire profession, and many deserving artists are compelled to submit to such degrading conditions as seeking charitable assistance and listening to propositions which would involve their eternal shame if accepted. An army of human beings fitted by nature and education to enoble and delight mankind are being dwarfed, starved and degraded by this system, which caters only to sensationalism and seeks only to make money.
- VII.—This is not a theory, but a condition that can be demonstrated by abundant evidence. While we intend no attack or interference regarding any individuals or class of individuals, we purpose persistently to strive for the improvement of this condition.
- VIII.—We have no desire to supplant or trespass upon the field of any existing organization or society, but heartily to co-operate with all whose objects are in sympathy with our demands, which are:
  - The greatest possible amount of attention to music in our public schools.
  - The adoption of a national theatre system that shall provide the best possible class of entertainment for the masses, the largest part of the time at the smallest possible cost. Public and professional distinction between musical and dramatic art and mere sensational amusement.
  - The protection and encouragement of American native or resident students, artists, composers and teachers.
  - More and better facilities for supplying the masses with musical education.
- IX.—Realizing that the fundamental evil is the lack of an organized censorship, and that in this country such an institution to succeed must be supported by public sentiment, we desire to acquaint the public with the necessity for its existence. To enlist the public we must first enlist its leaders, and to do this we propose to issue 250,000 copies of a magazine which shall contain all available literature on the subject, the opinions of the leading citizens of America, musical history and biography, a comprehensive exposé of the prevailing evils, with statistical corroboration, and the best plan that can be devised for a truer condition of musical and dramatic art in America.

THE league came into existence not as a sudden impulse to reform, but as the logical outgrowth of a lamentable condition of affairs that, once appreciated, can-

not be viewed with indifference by any good American citizen.

For years the complaint has arisen throughout the country that our native talent and musical activities are being systematically starved out of existence, and that thousands of American artists and students are being morally and materially injured.

An inquiry into the cause of these complaints reveals the imperative necessity for a better order of things, not only in the field of music, but also in the entire system of public entertainment.

To interest the clergy, the press, educators, legislators, and all other influential persons in the investigation and discussion of this important matter, is the mission of the League; in this work you are earnestly solicited to co-operate by bringing the subject to the attention of people in your immediate vicinity. The League will gladly undertake to give your views general publicity through various publications in all parts of the nation.

WINFIELD BLAKE, Secretary.

CARNEGIE MUSIC HALL, NEW YORK.

### F. X. Arens.

LAST week THE MUSICAL COURIER announced with genuine satisfaction the advent of that refined musician Mr. Burmeister. To-day THE MUSICAL COURIER takes great pleasure in greeting Mr. Franz X. Arens as a future resident of this city, who, by virtue of his great powers as conductor and instructor of voice, is sure to make himself felt at once in musical circles.

Mr. Arens should never have gone West; he should have located in New York five years ago, when he returned from his European concert tour laden with fame and honors, having given concerts devoted to American composers in all the large music centres of Germany. But the experiences gained as conductor of the Indianapolis May Festival, the Choral Union and as president and principal of the voice department of the Metropolitan School of Music, will greatly aid him in his new field.

The National Conservatory, recognizing his high standing, at once engaged Mr. Arens as conductor of the chorus and oratorio department.

As a private instructor Mr. Arens is equally removed from the physiological and the psychological schools of voice culture, but rather combines the best of both. Nothing, indeed, could testify more emphatically to his inborn gifts as instructor than the fact that some fifteen of his Western pupils will come to New York to continue their studies with Mr. Arens.

THE MUSICAL COURIER predicts a bright future for Mr. Arens and extends a hearty welcome to this latest acquisition to this city's musical ranks.

### Voice and Age.

WITH true summer hotel assurance a number of women were speculating upon the age of another woman not long ago when one of the group settled the question by saying: "Yes, it's true that she's not young looking, nor for that matter young behaving. She both appears and acts like one of years and experience, but for all that she is young, and I'll tell you how I know—by her voice. There's rarely any mistaking nor disguising that. It is one of the few things that is nearly always a certain test of years. The girl of whom you speak has a young voice. It is undeveloped; certain notes in it have never been struck. Its deepest and highest registers have not as yet been called into play. It isn't a case of years without opportunity, either, for it hasn't any of the flat tonelessness that that insures. Young through and through, it thrills with hopes and possibilities and innocence and joy in the untried and unknown."

"It is a voice with a future, and as nothing else does it let us know that the girl is one with a future. Scientists say that every thought, emotion and experience is registered upon the voice; that the eyes themselves are not more impressionable to such influences. By the voice alone the trained observer can tell you more about a person's character and condition in life than the average individual would discover in a half hour's conversation. Haven't you now and then met someone of ripe years whose voice has by some magic retained its youthful, artless freshness? And haven't you instinctively started at the sound as coming from such an one? These exceptions are very rare, though. Most of us follow the natural law and involuntarily express in our voices whatever time has seen fit to bestow upon us. There are nowadays many tricks by which one may seek to outwit nature, but as yet no artificer has been able to catch and keep and sell at so much per bottle the magic that lies in a young voice—not necessarily a musical voice nor trained nor sympathetic nor expressive—simply young."

**Bessie Lee Homan.**—Miss Bessie Lee Homan gave a successful piano recital at Dallas, Tex., on September 21 at the hall of the Watkin Music Company. Miss Homan was assisted by Miss Lylian Douthit, elocutionist.

## IMPORTANT NOTICE.

### Bureau of Information.

THE MUSICAL COURIER Bureau of Information and Department of Mailing and Correspondence is now open on the third floor of THE MUSICAL COURIER Building, 19 Union square.

Professional people, musical or dramatic, those engaged in the musical instrument business or all allied professions and trades, music teachers, musicians and strangers visiting the city are cordially invited to make use of the Bureau as a place of meeting or of inquiry.

The attendance and services are all

### GRATIS

and no fees of any kind whatever are charged.

Desks and all material at hand for letter writing, telegraphing and cabling.

Persons traveling abroad or in this country can have their mail promptly forwarded by having it sent care of THE MUSICAL COURIER by recording their itinerary here from time to time.

Music teachers should have their permanent addresses on file in this department to enable us to answer inquiries.

### Boston Training School of Music.

A NOTABLE work for the advancement of musical education is being accomplished by the Boston Training School of Music, and it is gratifying to observe the constant progress that is shown in the work year by year.

The school was founded in 1891 by George H. Howard and incorporated the following season. At that time little had been done toward the special training of music teachers in this country, and from the beginning of its existence this has been one of the most prominent features of the institution.

It also affords the most thorough training for public performance, developing solo players and singers to high degrees of skill. Many pupils also who do not intend to follow a public career and whose only purpose is musical cultivation and enjoyment from the amateur's point of view, are availing themselves of its advantages, and altogether many hundreds of students have been in attendance, representing nearly every State in the Union as well as other countries. The Boston Training School was a pioneer in its work of thoroughly educating and training teachers for their profession. Its motto has always been: "Not more teachers, but better teachers," and while skill in performance has been required, intelligence, artistic ideals and a broad conception of musical education have invariably been carefully fostered. Thus its normal course has upheld the highest standards and its plans and methods have been incorporated wholly or in part in the outline of work advertised by other schools in many sections of the country.

Another important item in the work of the Training School is the requirement of regular study as well as practice in all its courses, and the constant development of the conception and creative powers of its students.

One of the most unique and striking enterprises which has recently been announced is its remarkable system of free scholarships, which provides after one year of study at absolutely insignificant cost four years' instruction free of expense. Already within a short time 125 students have availed themselves of this privilege, and at least 500 free scholarships will be given this season. The Training School is under the management of George H. Howard and Alvah Glover Salmon.

**Hans Kronold's Engagements.**—Hans Kronold played last Wednesday, September 22, at the Knickerbocker Club, Brooklyn, with enormous success. He was recalled several times after each number and responded by playing two encores. On Saturday Mr. Kronold leaves for Connecticut, where he will remain for a few days. He will play at a concert in Rockville, and during his stay there he will give a recital. One of the most important engagements Mr. Kronold has booked for October is the Maine Festival. Mr. Kronold will play at two concerts, with orchestral accompaniment, the "Meistersinger Paraphrase," Becker-Wilhelmj, and grand fantaisie, "Le Désir," Servais.



**Forrest D. Carr.**—Mr. Forrest D. Carr has been engaged to sing the bass part in Gaul's "Holy City" at St. Ann's Church, Harlem, on October 8.

**Arrived.**—Mr. Frank Van der Stucken, the dean of the Cincinnati College of Music and director of the Cincinnati symphony concerts, arrived from Europe. So did Mr. Adolph Neuendorff. Mr. John Lund, of Buffalo, was also in town last week.

**New York German Conservatory of Music.**—Mr. L. G. Parma, the director, announces a series of ten pupils' concerts, to be given in Chickering Hall, during the season. This prosperous school has entered upon its seventeenth season, and has this fall practically new quarters, occupying much more room than formerly. The courteous secretary, Mr. Charles H. Mead (who has been connected with the school five years), is ready to give any information desired.

**Mr. Ernest Hodges.**—Mr. Ernest Hodges has given a series of organ recitals during the summer at St. John's Church, Larchmont, N. Y., of which church he is organist and musical director, and has met with well deserved success. Mr. Hodges' programs included compositions by Bach, Guilmant and Gounod, and he was ably assisted by such artists as Mme. Giulia Valda, Madame Le Clair Mulligan and Mr. John C. Dempsey.

**Dante Del Papa.**—Mr. Dante Del Papa, the well-known tenor and vocal teacher, has already booked a number of engagements for the coming season. Several vocal societies have secured his services as a soloist, and he will be heard during the winter in New York, Boston and Philadelphia. Mr. Del Papa has a large class of pupils, and teaching will occupy a great deal of his time.

**Trebelli to Visit America.**—Trebelli, the young soprano who was heard some years ago at the Cincinnati Festival, has been engaged as the soloist for the first Symphony concert, November 6. She is considered one of England's best sopranos, and is equally fine in concert or oratorio. She returned quite recently from Australia, where she had a most successful tour. Miss Trebelli will visit Canada next month, and after her New York appearance will remain in the United States.

**Evan Williams at Worcester.**—Mr. Evan Williams was again successful at the Worcester Festival. He sang the tenor role in "The Swan and the Skylark," by A. Goring-Thomas, and in "Samson and Delilah," by Saint-Saëns. Mr. Williams has booked twenty engagements for the coming season. Next month he will sing in the Bangor and Portland festivals, and in St. John, N. B. Later on Mr. Williams will be heard in the Pittsburg, Cincinnati and Buffalo symphony concerts. Mr. Williams has been re-engaged for the Worcester Festival, September, 1898.

**Henri Marteau.**—Henri Marteau's tour seems to be an assured success. He has thirty concerts booked to date, not including ten concerts in California during the month of March. The young artist will play a number of compositions dedicated to him by Massenet, Saint-Saëns and Wormser. He will also play a Mozart concerto. Marteau will arrive early in January, and will remain until the end of April.

**Dora Valesca Becker.**—At a concert given in Glens Falls, N. Y., on September 20, Miss Dora V. Becker scored another success and added fresh laurels to those she has already won. The program was interesting and included the following numbers: Sonata, violin and piano, op. 8, Grieg; Zigeunerweisen, Sarasate; Romanza, Svendsen, and Moto Perpetuo, by Riez. Miss Becker also assisted at a concert given at Bellows Falls, Vt., on September 21.

**The Henschels.**—Mr. and Mrs. Georg Henschel will begin their tour of song recitals at a concert to be given on October 13 at the Brooklyn Institute. They are then engaged to sing in Pittsburg, Oberlin, Toledo, and also at a series of twelve concerts in California. On their return Mr. and Mrs. Henschel will be heard in Denver, Cleveland, Akron, Buffalo and other Western cities. A week of recitals in Boston will be followed by a New York engagement during the second week in January. During the season Mrs. Henschel will give a number of ballad concerts, at which Mr. Henschel will not assist.

**Mary Louise Clary.**—Miss Mary Louise Clary's incomparable contralto voice will be heard this season in almost

every one of the larger cities of the West; especially in those where oratorio is esteemed they seem to be unable to do without her. She has now been re-engaged for her fourth separate appearance with the celebrated Apollo Club, of Chicago. This is not including her three appearances at the World's Fair. It is doubtful if any other singer can surpass this record there. It is probable that her extensive bookings in the West will make it advisable for Miss Clary to prolong one of her Western trips into a tour to the Pacific Coast.

**Miss Emma K. Denison.**—Miss Denison has taken a fine, large studio in Hardman Hall, this city, where she is now ready to receive pupils. She will again continue the Studio Choral Club.

One of the interesting features of the work done by Miss Emma K. Denison last winter at her studio was that of conducting a society known as the Studio Choral. The choral gave six concerts during the season, at which part songs and vocal solos were rendered by the members—an excellent opportunity for Miss Denison's pupils to be heard in public.

Miss Denison desires to sublet her studio two mornings in each week—Wednesday and Saturday—when she is engaged elsewhere.

**Ferdinand Fechter.**—Ferdinand Fechter will sail from Southampton on the steamer St. Louis in a few days, and expects to reach New York about October 10. He will resume teaching at once.

**Elizabeth Boyer.**—Miss Elizabeth Boyer returned from Europe last Saturday. During her stay in London she sang at Madame Albani's, the Henschels and several other recitals, and while visiting Paris she sang at Madame Chaminade's.

**Violins That Are Royal Gems.**—The Van Dorstion quadruple bass bar violins, whether new or developed ones, have proved a grand success during the three years and six months' trial by violinists, so much so that they have located in the fireproof Decker Building, No. 33 Union square, Room 77.

**Sunday Musical Services.**—Mr. Walter Henry Hall, the well-known conductor and organist, will give a musical service every Sunday afternoon 4 o'clock, in St. James' Church, Madison avenue and Seventy-first street, beginning next Sunday afternoon with "Hear My Prayer." Among the soloists is the well-known tenor Theo. Van York.

**Emma Howson.**—Miss Emma Howson has returned from her summer outing at Long Beach and has resumed her work in New York at her new studio on Fifth avenue, and in Brooklyn at Chandler's on Monday and Thursday mornings. Miss Howson is one of the most trustworthy of vocal teachers and her pupils all bear the stamp of her exceptional care and intelligence.

**Heinrich Meyn.**—Heinrich Meyn, the eminent baritone, has been passing the summer months at the Onteora Club, near Tannersville, in the Catskills. He will return to the city on October 1, to prepare for the busy season which is before him. Mr. Meyn will be heard in a number of song recitals in the West, throughout which section his popularity was greatly increased by his appearances last spring with the Boston Festival Orchestra.

**Banda Rossa.**—Carl and Theodor Rosenfeld are in receipt of a cablegram announcing that their musical attraction, the Banda Rossa, whose farewell tour in Italy has been a series of ovations, will sail from Genoa on the steamer Ems next Friday, the entire party with vocalists and soloists numbering sixty-six people. Their leader Sorrentino is receiving many additions to his collections of medals and honors, and his managers are confident that he will soon be as well known and liked in America as he is throughout Germany and Italy, his personality being as strong and marked as that of the other noted leaders of the day.

**Clemente Belogna.**—The celebrated operatic basso, Clemente Belogna, who toured this country with Campanini on all his concert trips and was also heard with Emma Juch and other operatic organizations, will make his re-entrance into concert work this season under the exclusive control of Mr. Remington Squire. Signor Belogna, whose magnificent voice and artistic temperament are known to almost every musician in the country, has during the last few years made an especial study of English and oratorio work, and may without contradiction be said to be better fitted for this class of work than any of the foreign artists (not English) who have been heard in this country.

**Mrs. Elizabeth Northrup.**—Among the singers who have sung themselves into the hearts of audiences from the Atlantic to the Pacific coast, very few can boast of the success that has been awarded that charming American singer Mrs. Elizabeth Northrup, who was the soloist with Sousa on his last transcontinental tour, and who by her fascinating manners and appearance, not less than with her beautiful voice, have attracted the attention of all.

Mrs. Northrup will remain in New York this season,

where she will grace the concert stage. She is already booked to appear in some very fine concerts, both in and out of the city, and is happy in her dainty apartment on West Fifty-sixth street, where, with her mother, she is enjoying the prospect of a season at home.

Mrs. Northrup will be heard in many Eastern cities, where she has been engaged through her success while on the Sousa tour, and even now has engagements enough to suit anyone less ambitious than she.

**Leon Marx.**—Leon Marx, the young American violinist, who is now studying in Berlin with Joachim, will return to this country in November under the direction of R. E. Johnston & Co. He will make his débüt in this city at the Metropolitan Opera House in conjunction with Seidl and his orchestra. Young Marx has selected for his débüt the third concerto of Saint-Saëns. It is said that he plays, especially this concerto, with remarkable brilliancy and great fire.

**Leon Jancey.**—M. Léon Jancey, of Paris, arrived here on Sunday on La Champagne.

**Anna Burch.**—Mrs. Anna Burch has been engaged for the Sons of Scotland concert in Toronto in October.

**Louise Westervelt.**—This artist sang in Washington and Baltimore last week, and has a number of engagements booked for the coming winter season.

**Jeanne Franko Trio.**—The Jeanne Franko Trio announces its third season of chamber concerts in Chickering Hall with the old members, viz., Miss Franko, violin; Miss Schiller, piano; Mr. Kronold, 'cello. Two vocal artists will appear at each concert.

**Mary Howe.**—Mary Howe (Mrs. Lavin) sailed on Saturday on La Gascogne for Europe for a starring tour in Germany, beginning in November. Mme. Howe was accompanied by her brother Lucien Howe.

**Van Hoose.**—Mr. Ellison Van Hoose, the tenor, has been engaged for a long period by Messrs. Ruben & Andrews. Mr. Van Hoose will appear in a series of concerts with Mlle. Trebelli throughout Canada in October, and will, during the winter season, be heard in New York in concert and oratorio.

**Henry Waller.**—Henry Waller, coach and accompanist for Mr. David Bispham, is at present at work upon a new opera, just finishing it in fact, the subject being "Cleopatra." His one act operetta, "The Mouse and the Garter," will be done in English at the Astoria during the winter. It will be remembered that his opera "Fra Francesco" was played in Berlin two seasons ago. Mr. Waller is a finished musician, and plays with great power and fine technic.

**Historical Recitals.**—One of the interesting features of the coming musical season will be a series of six historical recitals of sonatas for violin and piano, to be given by Mr. and Mrs. Gustav Dannreuther at the Fine Arts Building, West Fifty-seventh street, on the evenings of October 28, November 11, December 2 and 16, January 6 and 20. The works chosen for performance will be given in chronological order, with a view toward illustrating the gradual development of the sonata form from the days of Corelli down to the present time.

The list includes sonatas by Corelli, Tartini, J. S. Bach, K. Ph. Em. Bach, Händel, Mozart, Beethoven, Schubert, Schumann, W. Rust, Hauptmann, Gade, Rheinberger, Hans Huber, Rubinstein, W. Bargiel, Brahms, Herzogenberg, Grieg, Godard and Dvorák.

**The Dannreuther Quartet.**—The Dannreuther String Quartet has an unusually busy season before it. A great many engagements in and out of the city have already been booked and others are pending. The quartet's many local engagements include the annual series of sixteen Sunday afternoon concerts of chamber music at the house of Dr. C. H. Knight. These concerts, which originated at Saint Gauden's studio, have been steadily given during the last fifteen years, and the list of subscribers has finally become so long that the seating capacity of Dr. Knight's rooms is well nigh exhausted.

The work has been noiselessly and unostentatiously done, and the artistic performances of Mr. Dannreuther's Quartet have frequently been attested by the well earned applause of such men as Dvorák, Brodsky, Wm. Mason, Caryl Florio and other critical authorities. A long list of novelties has been prepared for the coming season, which begins November 14, and the programs will be unusually interesting.

The quartet's annual three evening concerts of classical chamber music will be given in Chickering Hall on the evenings of Thursday, November 18, 1897; Tuesday, January 25, 1898, and Thursday, March 10, 1898. For these concerts the Messrs. Chickering will issue invitation cards. At the first concert Mr. Alexander Lambert will be the pianist, and with Messrs. Dannreuther and Wagner will play Bach's concerto in A minor, for piano, violin and flute, with an accompaniment of strings. The rest of the program will consist of Händel's "Concerto Grosso" in F major, for strings, and Dvorák's so-called "American" quintet, op. 97, in E flat major.



## A WAR FOR CUBA.

WAR with Spain is not unimminent. The Spaniard is a fiery person and may at any time "shy his castor into the ring," if we may use a phrase consecrated to pugilism. Nor is it to be expected that Uncle Sam will hesitate to take up the gage. War would be an excellent thing for the politicians and the men for whose benefit the laws are made. On the whole war is not unimminent.

In case of war with Spain what countries would be the natural allies of the United States?

Broadly stated, it seems that the Triple Alliance would be against us, the Dual Alliance doubtful in its aid, and England—as usual—neither fish, flesh, fowl nor good red herring.

Russia has always been a friend of this country. The friendship is natural enough. Russia has much in common with the United States, for there is a point where despoty and democracy meet—each is conservative and each is so fearful of new social experiments that it may be said, fairly enough, to be anti-progressive. On Russia's friendship and sympathy then we may count with some certainty. She is in no position, however, to grant more than the fictive aid of approval. She has no ships to spare—and in case of war with Spain ships would be all the outside aid we needed. If the United States and Spain were left to fight it out between them, the end might be easily foretold. Indeed a Spanish statesman of more honesty than discretion has admitted that the war would mean the end of Spain as a European power. But would the two quarreling powers be permitted to fight without seconds? A few days ago the *Figaro*, of Paris, pointed out that the United States unquestionably intended to drive the Spaniards from their great American possessions, and added sharply:

It is now for Europe to decide if it will permit them to do so. To those short-sighted persons who hold the question to be secondary and not worthy of consideration, we take the liberty of pointing out that, according to our information, German diplomacy is at the present moment studying this problem with passionate attention, and to recall the fact that the War of 1870 started for a second empire from diplomatic error committed in Spain.

In other words, France believes that Germany intends to take a hand; and if this be so, there if no doubt that France herself will have something to say. But Germany is pro-Hispanian and anti-American; it will not consent readily to the expulsion of the Spaniards from their Western possessions. In this Austria is at one with the younger empire. It has been announced, with a show of authority, that Austria "will immediately intervene as regards a conflict between Spain and the United States." Italy may be expected to add its voice.

France, however, stands in a very peculiar position. She has a sort of historic friendship for this country, but it would hardly cut much figure. France is the chief holder of the Spanish securities based on the cis-Atlantic Spanish possessions, and France is enough of a republic to be largely under the thumb of her financiers. She would probably be forced to defend—not her principles, but her principal and interest. Russia, indeed, might be a check upon any active interference, for France is in no position to thwart the Bear. And, in spite of the truckling of the baser part of the French press, there are no signs that Sedan is forgotten and an alliance with Germany possible.

The entire situation hinges upon the action of England—the side England takes will determine the alignment of our friends and of our foes. Were England to back us it is probable that we should find the Continental powers lined up against us, and were England to oppose we could probably count upon the aid of Russia, France, and it may be Germany.

The United States are big enough to fight their own battles. We are ill prepared for an naval war. Our ships are none of the best. Our sailors are untried fighters. But we have money, and we can buy what we want. Spain, on the other hand, is bankrupt. In modern warfare the victory is to the long purse. And this is the very time for letting slip the dogs of war. The grip of Spain on her Western possessions has been weakened by the long struggle. A stiff jerk or two, and her grip may be shaken off. Of course it is just as well to talk loudly of "freedom" and "justice to Cuba" and "humanity," and all the rest of it, but the fact should not be forgotten that Cuba must come to the United States. We want Cuba. She is rich. Her annexation will mean an immense increase in American wealth. And we want Cuba. She is a stranger at our gates, and it is our duty to take her in. After Cuba,

the other West Indian Isles; after Cuba, Hawaii; after Cuba, Canada and British Columbia—in a word, it is the destiny of the United States to possess America and to rule it. If loud talk of "freedom" and "justice" and "humanity" will nerve up the public of these States to a warlike and aggressive spirit, in heaven's name let the welkin be split with loud talk. The republic which is not aggressive is retrogressive. The only hope for the American democracy is in the great salvation of conquest. War will allay discontent and palliate bad times. By all means let us have it.

After Cuba has been "freed"—and annexed to the United States—there are many other dominions which need the same sort of freedom. And in time, we trust, they'll get it.

As far as a navy goes we are sadly to seek, but we could put a fairly efficient army into the field. Our national guardsmen would make excellent food for powder. In the few skirmishes they have had with "strikers" and rebellious workingmen they have shown that they can shoot straight. In addition we have a large body of citizens who were trained in the armies of Europe. The Italians and French, perhaps, will be of no great use to us; they have an inordinate love for the lands of their birth—the old haunts of the Latin race. But the Irish, untrained but bellicose, will fight at the drop of the hat. Good luck to 'em! And the Germans, admirably disciplined in the hardest school in the world—the German army—will furnish many battalions of efficient soldiers. They, of all the aliens that come to us, are the best trained soldiers. Fortunately, too, they have little love for their own land, or merely a sentimental love which expends itself in four-part songs and beer, four fold strong. The German who has tasted Americanism rarely goes back to Germany. The fatherland loses its attraction for him. He may dream of its vineyards and breweries, vaguely as the scattered Israelites dream of the fallen stones of Jerusalem; he may sing with lusty fervor "Nur am Rheine" or the "Wacht am Rhein," but stays where he is under the "Star Spangled Banner." In the second generation he becomes an out and out American, a pie eater and guesser, and would not hesitate to take a pot-shot at Wilhelm himself.

There is an immense population out of which a land army might be built up; in a spirit of glowing patriotism THE COURIER suggests that the best thing we can do is to go out and kill someone.

Anyway we want Cuba, and—*Hispania delenda est!*

THE title of a new weekly publication is *Literature*, which will be issued in London and New York, and of which Mr. H. D. Traill will be the editor. In London the *Times* will publish it, while here it will bear the imprint of Harper & Brothers. A good deal of interest should attach to a publication of the nature which the title implies under the editorship of a scholar and man of letters of Mr. Traill's well won and conceded eminence.

Danjuro, the greatest actor on the Japanese stage, is said to be at the point of death. As with many of our well-known artists, his dramatic talents seem to be hereditary, for he is the ninth in his line who have been distinguished on the stage. None of his ancestors, however, since the beginning of the seventeenth century attained so wide a fame as he.

Hori Koshi Sagaram, which is the real name of Danjuro, is now in his seventieth year, and he has for years been regretting that he could not see his "European colleagues" Salvini, Rossi and Irving. Danjuro is described as the most versatile actor imaginable, for the laws of the Japanese theatre demand that the actor be tragedian, comedian, jeune premier, acrobat and even leading lady. As the Princess Hugo he surpassed in refinement of action and in silvery tones the famous actress Shi Kavaga. The Japanese dramatist Fukuki was about to adapt for Danjuro "Hamlet," "King Lear," "Richard III." and "Faust," when the news of the performer's fatal sickness was announced.

Danjuro has been sixty-three years on the stage, and failed only three times: and as performances in Japan begin at 10 A. M. and continue to 9 P. M. he may be said to have lived on the stage.



## TO TAMBOURINA.

Was it far across the water that thou learnt, Italia's daughter,  
Thy pretty trick of trill and shake and thump, thump, thump?  
Or is thy face the reason that we stand in rows to listen  
To thy br-r-r-r-r-r-r-r, clump, clump, clump?

If the pretty wrist were shrunken, the oval cheek were sunken,  
And naught of beauty left thee but thy lovely, pleading eyes.  
Would we gather thus around for the rhythmic jingling sound  
Of thy rapping and thy trilling, as thy swift wrist flies?

Who can say? But where thou'ret staying with thy comrade bravely playing  
His varied repertory, there may we, too, all be found,  
And we watch with joy entrancing the merry tambour's glancing,  
And list as music-starving souls the jingling, jangling sound.

One day, and more's the pity, thou wilt leave our staid old city,  
And our nickels to our pockets will cleave more fondly still.  
But for thee we'll pause and listen where we see a tambour glisten,  
And in the merry music of the street piano shrill.

As it clangs "Sweet Rose O'Grady" and "My Gal's a High Born Lady."  
We will fancy that we hear again that clump, clump, clump!  
With the rap and then the jingle, the tap and then the tinkle,  
And the br-r-r-r-r-r-r-r, thump, thump, thump!

—From the *Providence Journal*.

A PRETTY kettle of fish is the music hall question of Greater New York. His Honor the Mayor is in a bad humor and has been cussing them, while the police has been making wholesale arrests. Hammerstein, Koster & Bial, Weber & Fields and all the smaller fry are in the net, and all because Oscar, of Olympia, stole a march on Charlie Frohman with a Chinese play, and that little, rotund gentleman is getting even.

No one pretends to take the thing seriously, for the public will drink, and the public will smoke in these establishments, so the obnoxious law is bound to be repealed or considered nugatory, as it has been for some years. I welcome with joy Tammany at its worst, Tammany with a multi-striped Tiger and all the appurtenances of the machine, anything, oh, anything to break up this Reform humbuggery, with its vulgar Parkhurstism, that has imposed itself so successfully on the municipal government. Better a thousand Crokers, than one Moss. Welcome Byrnes a million times rather than the sweet-scented spies of the new administration.

New York after November 4 may again become a city. It has been duller than Philadelphia for many moons.

The *Herald* has been devoting pages to the music hall question, and last Sunday it published the following figures to prove that managerial rivalry was the cause of the decline of the music hall:

Is the music hall business going to pieces? It looks like it. First read these figures:			
Cost of four of the leading music halls of New York:			
Hammerstein's Olympia.....	\$2,081,000	Weber & Fields'.....	\$600,000
Koster & Bial's.....	1,100,000	Proctor's Pleasure Palace.....	750,000
Total invested in these four.....			
Running expenses of these four halls for one year—salaries to performers and house employees advertising, taxes, insurance, &c.:			
Hammerstein's.....	\$400,000	Weber & Fields'.....	\$946,000
Koster & Bial's.....	350,000	Proctor's Pleasure Palace.....	300,000
Total running expenses of these four houses for one year.....			
Largest sum paid out in any one week in these four halls for running expenses:			
Koster & Bial's.....	\$14,000	Weber & Fields'.....	\$6,000
Hammerstein's.....	8,000	Proctor's Pleasure Palace.....	5,700
Total one week.....			
Largest sum per week paid to any performer for a "turn" lasting about twenty minutes:			
Koster & Bial's.....	\$5,000	Weber & Fields'.....	\$1,500
Hammerstein's.....	8,000	Proctor's Pleasure Palace.....	1,000
Total in these four houses in one week for a twenty minute "turn".....			
Do you wonder, after these figures, if I ask, "Is the New York music hall business going to pieces? Can it stand this wild extravagance much longer, and in the face of falling receipts?"			

Max Gabriel has resigned the direction of the music at Koster & Bial's.

Mr. Charles Coghlan has been engaged to play the leading role in Mr. Theodore Kremmer's comedy drama, "In Old Vienna." The piece will be produced shortly under the management of Mr. F. C. Whitney, and will probably be seen in this city before the end of the season.

Corona Riccardo will not play Anna Karenina, as she threatened. It would be a strong part for Minnie Maddern-Fiske.

This has so far been a disastrous season for theatricals. I shan't mention names.

Mrs. Hodgson Burnett and Miss Arthur and Miss Arthur's brother, Mr. Lewis, have been at loggerheads for some time over the rehearsals of "A Lady of Quality." Mrs. Burnett has retired, and Brother Dan Frohman is

getting balder with all the excitement at the little Lyceum bandbox on Fourth avenue.

Mr. Sothern is doing a good business with "Change Alley," and is busily engaged getting up a sumptuous production of "The Lady of Lyons." I am told that it is to be a wonder in the way of stage settings.

Vesta Tilley is here and the dudes are delighted.

Odd, isn't it, that the "Baroness" Blanc has made a hit in Paris? she couldn't dance, sing or act when she was here a few months ago. Something in the air, I suppose, suited her "artistic nature."

Eugene Cowles, the big basso of the Bostonians, is divorced. He has to to pay his wife \$48 a week and contemplates joining the Alimony Club.

Here is a story by Acton Davies in the *Evening Sun*:

It's a singular thing how attached some Englishmen become to their personal property. Now there's the Gaiety beauty, Miss Marjorie Pryor, for instance. Next to Miss Pryor's beauty the most conspicuous thing about her has been the silver-headed walking stick, without which she never appears on the street. Most people supposed that there must be some little romance connected with the walking stick, but it now appears that Miss Pryor was merely holding it in trust. Among the persons who went to Southampton to see Miss Pryor off was Sir Charles Cunningham, one of her oldest, or rather most middle aged, friends. In the excitement and emotion of parting Sir Charles' walking stick by some strange mischance was left in Miss Pryor's hand. It was not until the third day out that Miss Pryor remembered that she was carrying it, and from that moment she regarded the walking stick as little less than a sacred trust. Waking or sleeping it never left her side, but before Miss Pryor had been a week in New York she decided that the strain of protecting the walking stick was too much for her, so she quietly sent a cablegram to Sir Charles, which said: "Carried your walking stick off by mistake. Come and get it." Promptly at 6 o'clock last Friday evening the St. Louis, bearing this advance guard of the British aristocracy, dawned on the horizon line.

Sir Charles, unable, like so many Englishmen, to see a joke, had taken the cablegram in earnest. By 10 o'clock that night he had regained his property, and now whenever any of "In Town" actresses get homesick and say they do not like to leave America, Miss Pryor exclaims: "My dear girl, you are too insular. For myself, now that I've got that walking stick off my mind, I think that New York is the most cheering place I have ever been in my life."

So Mary Anderson has sung at last. This cablegram says so, and it was in the *Sun*:

LONDON, September 21.—Mrs. Antonio de Navarro (Mary Anderson) sang five songs last night at a village concert at Broadway, Worcestershire, where she resides. Her voice was rich and powerful. She still retains the youthful charm and manner she displayed when on the stage. This was her first public appearance since her retirement from the stage in 1890.

This is what T. Henry French says about Hammerstein:

"Mr. Hammerstein says that he never made a complaint against the Madison Square Garden and intimates that I am a liar. Now, let's see who has lied about this matter. All that I have to say about this matter I can produce documentary evidence to substantiate."

"Just before the Madison Square Garden was opened in 1890, with the Strauss concerts and the two ballets, Mr. Frank Sanger, who was then manager of the Broadway Theatre, and was fighting the 'Little Lord Fauntleroy' case, started a petition protesting against the performances at the Garden on the ground that beer was to be sold in the place. One of the first, if not the very first, signers of the petition was Mr. Hammerstein, who was then the humble manager of a Harlem theatre.

"The company retained Alexander & Green, and won the case. If Mr. Hammerstein's memory is deficient on this point he can undoubtedly have it refreshed at the offices of the attorneys, who probably have the papers in the case on file. In view of these facts it is not a difficult matter to see who has done the lying. Mr. Hammerstein since that occasion has become a music hall manager, and on different occasions has done considerable talking. I have never paid much attention to what he said, but when he calls me a liar I am compelled to defend myself."

When Eleanora Duse first went to act in London one of the men who admired her talents most was John Sargent, the American artist. He saw her in all the roles she acted, and determined, if it were possible, to paint a portrait of her. Most persons would be very proud of such an honor, but it required some diplomacy to make the Italian actress pose for her portrait. Finally this was accomplished, and one day Mr. Sargent had the satisfaction of seeing Duse in his studio. But her attitude was not encouraging even then. She dropped into a chair with an air of fatigue. There was not the least pretense of pose in her attitude. She sat as any woman might have done who was weary and ill. "Now paint me," was the enthusiastic phrase with which she submitted herself to the distinguished artist's brush.

Duse sat for more than an hour. Then she left without any particular understanding as to the time when she would return. Before she left London Mr. Sargent received a note in which she said that she was very sorry, but that it would be impossible for her to go to his studio again. She was tired,

she said, and overworked, and would have to give up the idea of the portrait. In a few days she returned to Italy.

When she consented to pose for him, Duse had very little idea of Mr. Sargent's eminence. She had never been in London before and had heard nothing about him. Her contact with the world outside of her own country had, indeed, been slight until the time she came to the United States. A few appearances in Germany, Austria, and South America made up the sum of her travels.

But after a while she came to know more about the celebrated people of other countries and she learned of Mr. Sargent's reputation. So when she got to Italy again he received a note from her. In it she wrote that if he could ever come to Venice sometime when she was not acting, she would be happy to pose for him until he finished the portrait. She said that she would have plenty of leisure then and that he could have as many sittings as he wanted. Mr. Sargent was not discouraged by his first attempt. He has told his friends that he will go to Venice when he has the time to finish the portrait begun two years ago in London.

Frank Daniels' new opera, by "Harry" B. Smith and Victor Herbert, called "The Idol's Eye," is a great success.

W. H. Gross recalls an amusing mishap which took place during a performance of "The Last Days of Pompeii" by a stock company in Louisville in the early sixties. The manager—an ambitious one, by the way—determined to give the play a "grand scenic production," according to the announcement in the local papers. It is hardly necessary to add that scenic productions in those days were not such extensive affairs as they are at the present time. In fact the largest item of expense was the Roman candles, which were to represent the eruption of fire and smoke from the volcano. So impressed was the manager with the importance of having the candles fired off with the proper amount of skill that he informed his property man that he would himself attend to this division of the effects.

Procuring a soap box, a lighted candle and the fireworks, he seated himself on the opening night behind a set rock, and at the proper moment began to work the "most thrilling eruption ever seen on any stage." So taken up was he with firing his candles that he failed to notice that the set rock behind which he supposed himself to be had fallen down, and that he was in full view of the audience. At each candle he set off there was a terrific round of applause, and when the curtain fell the manager rose to his feet and, still unconscious of the true state of affairs, walked over to the property man:

"There, my boy," he remarked, "that's the way to set off Roman candles. Did you notice the hands I got? It's a good thing I worked that effect myself."

The property man said nothing, but led the manager to the wings and pointed to the set rock flat on its face.

"Do you mean to say," gasped the manager, "that that blamed rock was down all of the time?"

Yes, sir," replied the property man, with ill-concealed glee.

"Well," groaned his discomfited superior, "no wonder I made a hit."

Mrs. Langtry is busy with preparations for her marriage to a "once the prince of lovers," now an Esterhazy.

They were having some private theatricals, and Mr. and Mrs. Jinks gave the scene from the "School for Scandal," in which Sir Peter rates and reproaches Lady Teazle for her extravagance and other shortcomings. Edith Jinks, aged eight, was in the audience, and when asked at the close of the entertainment how she had enjoyed her parents' acting, she electrified her hearers by saying, in a tone of disappointment:

"Acting! They were not acting! That's the way they're always going on at home!"—*Tit-Bits*.

Mrs. Potter and Kyrle Bellew have been a "frost" in London. They had better stick to the antipodes.

While Mr. Drew was in town last week he related one of the funniest of his old-time experiences. When he and his brother were playing in Troy the company had an evening off there for some cause or other, and the manager decided to send it to Cohoes for an experiment. He hired a hall, advertised the attraction, placed seats on sale at the usual place, and sent a young man there to take up the tickets at the door. As he was unable to go personally, he told Frank to look after matters and see that everything was all right. A little after 7 o'clock Frank went to the hall and asked the doortender if anybody had gone in yet.

"Oh, yes," was the reply; "there are fifty or sixty inside."

"But where are the tickets?" asked Frank.

"They didn't give me any," was the reply. "Each one came to the door, said 'Cataract,' and walked past me. It must be raining dreadfully outside."

"Raining," replied Frank; "it's not raining at all. What does this mean?"

As he was talking a young man walked up to the door, looked at Mr. Drew, exclaimed, "Cataract!" walked in and took a seat. Neither a ticket nor a cent had been received, yet it looked as though there would be a good house if the "Cataract" expedient continued. Mr. Drew stepped inside and said to the audience:

"Gentlemen, you must excuse my ignorance, as I am a stranger in town, but will somebody inform me what is the meaning of the word 'Cataract,' which you have all used here to-night?"

"Why, that's the name of our newspaper," somebody spoke up.

"Oh," said Mr. Drew, "I see now. I am sorry to disappoint you, but as

there is nobody here but 'Cataracts,' there will be no show to-night. Good evening."

And the company returned to Troy without any cash for the manager.

There are more rumors of uptown theatres to be built. Of course mere idle rumor. There are too many theatres already in town.

After witnessing a performance of the much bickered over "The Cat and the Cherub"—which title, by the way, sounds more like the name of an English inn—Mr. David Belasco talked as follows to a *Telegraph* reporter:

"I shall advise Mr. Frohman not to enjoin Mr. Hammerstein. While there is much in 'The Cat and the Cherub' which has been lifted bodily from Mr. Powers' play of 'The First Born,' yet the play now at Olympia is so crudely clumsy and so awkwardly amateurish that it is not worth while wasting legal gunpowder on it. Those who read 'The Cat and the Cherub' will remember that Mr. Fernald wrote the book for children of from ten to fourteen years of age. It has little in common with the play and quasi philosophical tragedy that Mr. Hammerstein has given shelter to. Those who have seen Mr. Powers' play in San Francisco will have no difficulty in recognizing the fact that Mr. Fernald has absorbed all that he possibly could from 'The First Born.' In Mr. Fernald's book there is no abduction. But in this play and in 'The First Born' there is. Other instances of the 'conveying' might be multiplied at pleasure."

"A play of this nature is only possible to people who have absorbed its atmosphere. So it is that Eastern players lack the requisite feeling for its interpretation. Our company knows whereof it plays. The difference will be obvious when 'The First Born' is produced. Mr. Powers' play is a human story full of human interest. In this it differs from Mr. Fernald's play. All the same, the Olympia production is a steal. I will agree to pay \$500 to any charitable institution that the *Morning Telegraph* will select if Mr. Hammerstein will produce three intelligent men who will swear that 'The Cat and the Cherub' as produced is the same as the book.

"Fernald was in San Francisco during the run of the 'The First Born.' He knew the praise that was lavished on it by both press and public. He knew that it broke the record for runs in the West. He called on Mr. Powers and in the presence of witnesses congratulated him on his success. He also told him how he had enjoyed the play. But he never then accused Mr. Powers of infringing on 'The Cat and the Cherub.' Mr. Fernald had to come East to make that discovery.

"Let me say again that if we desired to enjoin the play we undoubtedly could do so. But we shall not. 'The Cat and the Cherub' need not be taken seriously."

Mr. Fernald has issued a statement, in which he accuses Mr. Powers of plagiarism. A single quotation from the statement will illustrate its general tenor:

"In Mr. Powers' play the steam engine is called 'the chu-chu monster.' In my play the locomotive engine is called a 'chu-chu monster.' This would seem a strange coincidence if the term had not originally appeared on page 115 of my book. The same might be said of the idea of a water pipe being looked upon as a snake. See also page 115 of my book, or wait and see Mr. Powers' play."

I hope this will give the tiresome subject a rest. "The First Born," like Jacob, has been supplanted by the Esau of Olympia. Good advertising, my masters!

Forbes Robertson has made the hit and Hamlet of his life. The sober London press raves over his gentle, well-bred, picturesque interpretation, and also notes its lack of lofty imaginative power. Mrs. Patrick Campbell's Ophelia is said to be a painted lath.

"I don't see how a brilliant man like Professor Dusentrais can put in so much time talking to that insipid Mrs. Moktalque."

"Oh, he's only stropping his intellect."

Shades of Dante, Gabriel Rossetti and the Blessed Damozel, read this:

#### THE POSTER GIRL.

The blessed Poster Girl leaned out

From a pink-purple heaven.

One eye was red and one was green;

Her bang was cut uneven;

She had three fingers on her hand,

And the hairs on her head were seven.

Her robe, ungirt from clasp to hem,

No sunflowers did adorn;

But a heavy Turkish portière

Was very neatly worn;

And the hat that lay along her back

Was yellow, like canned corn.

It was a kind of wobbly wave

That she was standing on,

And high aloft she flung a scarf

That must have weighed a ton;

And she was rather tall—at least,

She reached up to the sun.

She curved and writhed, and then she said,

Less green of speech than blue:

"Perhaps I am absurd—perhaps

I don't appeal to you;

But my artistic worth depends

Upon the point of view."

I saw her smile, although her eyes

Were only smuggy smears;

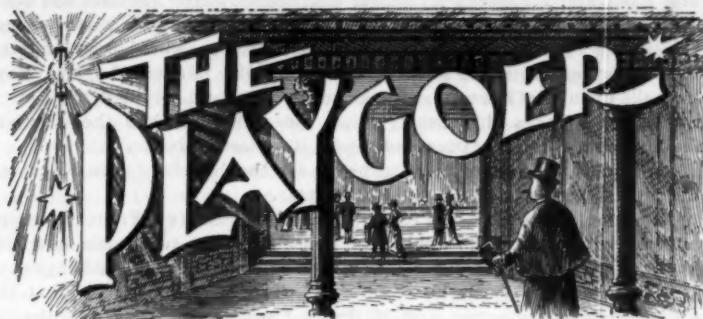
And then she swished her swirling arms

And wagged her gorgeous ears.

She sobbed a blue and green checked sob,

And wept some purple tears.

Carolyn Wells, in the *Century*.



There are laddies will drive ye a ba'  
To the burn frae the farthermost tee,  
But ye mauna think driving is a',  
Ye may heel her, and send her ajee,  
Ye may land in the sand or the sea;  
And ye're dune, sir, ye're no worth a preen,  
Tak' the word that an auld man 'll gie,  
Tak' aye tent to be up on the green. . . .  
Prince, faith you're improving a wee,  
And, Lord, man, they tell me you're keen;  
Tak' the best o' advice that can be,  
Tak' aye tent to be up on the green!

I CAME upon this fragment of Andrew Lang's "Ballade of the Royal Game of Golf" in the last number of the *Chap-Book*. It was enshrined in a capital paper on athletics in recent verse by Wallace de Groot Rice—a maker of entertaining literature. Mr. Rice makes little of gold, and its only gaun frae the deil tae the deep sea when he protests on his word and honor that golf is enveloped in an "athletic silence." I dinna ken what he means, but I like him nane the better for that.

Only last Saturday—as fine a morning as ever lightened over Westchester—I heard a raw Yankee say: "After all, golf is only a kind of shinny!" Supposing I were to tell him that baseball is "merely a kind of rounders," he would na be by ordinary flattered, I'm thinking, and yet any faut wad be light, treevial compared wi' his.

I will admit, if you please, that there is little golf in this country, for the men and weemen who "prance in prismatic stockings through the fields" of Westchester County dinna and canna understand the game. Only your Scot can play golf. And for keen, steady, canny judgmatrical play he has nae successful competitors. But the thowless game of these airy, mislipped Yankees—man, man, I hae watched them, and looking at their langsome play my heart turned back (lichtly as a bird) far frae the dowless, feckless loons to the breezy links o' Gulane, stretching lan'art in frae by the sea, and speckled wi' keen golfers and au bits o' wee club-carrying laddies.

Nau, man, wasna' it the vera haunt o' youth and eenfinite joy—no to speak o' the swampy hollow where you were aye playing "Two More"; by reason o' the prime, natural difficulties or the gran' rise at the top, back frae which your ball wad come for half a mile, and then you went at it wi' a gleger e'e and a firmer hand.

As I think o' Gulane I feel the lift o' the sea breeze in my hair—I see the sweep o' the view, miles o' breezy knowes, behin' them the strip o' planting, and the ridge o' far hills and before them the shinkle o' the sea—no forgetting the sma' "public," where ane could get a wee drappie at ony emergency, and, when the game was over, of neccesity a mair substantial refreshment.

Shall I e'er turn out again on the links o' Gulane? Hae e'en the thankless caddies forgot me? (Many a penny hae I gi'en them, and for the matter o' that, threepenny bits when I had na change.) Is my name mentioned when, gaun doon wi' the clubs, lang Tammas, the Baillie and the rest step in to Auld Davie's to taste in a neeborly way?

An' it werena' the folk here are laithe to part wi' me—kennin' they hae naebody to do their work sae well—I might ance mair drive a ba' ower the whinny links of Saint Andrews or Musselburgh, the sandy knows o' North Berwick, the hazardless sward o' Bruntsfield or even the eencomparable Inches o' Perth.

In Mr. Rice's clever paper on the poetry—or shall I say verse—of athletics I find no mention of curling. It has grand and varied literature. The curler's Marseillaise is "The Channel-Stane," written by John Usher, who has long lived the easeful life of a Scottish gentleman-farmer, though at one time he rode many a daredevil steeplechase in the Borderlands. Usher's song has a fine roll to it. Here is a stanza:

It boots not whence the curler hails,  
If curler keen and staunch he be—  
Frae Scotland, England, Ireland, Wales,  
Or colonies ayont the sea;  
A social brotherhood are we,  
And, after we are deid and gane,  
We'll live in literature an' lair,  
In annals o' the Channel-Stane.  
O, the roarin' Channel-Stane!  
The hirplin', wimpin' Channel-Stane!  
What music to the curler's ear  
Like music o' the Channel-Stane?

By the way, it might not be out of place to state for the benefit of the unlearned that broad Scots (as it is called) is not merely a correct form of English. "Stane," for instance, has not been altered from stone—nor have "hame" and "bane" been altered from home and bone; but all of them (and many others) are, on the contrary, conservative forms of the Anglo-Saxon, such as stán and hám and bán. Lowland Scots is but one of the three great branches into which early English was cast.

In the article to which I have referred Mr. Wallace de Groot Rice has a few pleasant words for the poetry of angling. As he dealt only with recent verse it would have been out of his scheme to mention "The Taking of the Salmon," which was commanded by Christopher North as the best angling song ever written. Its author, Thomas Tod Stoddart, is still living, I believe, on the banks of the Tweed at Kelso. But I do not know; a deal of water has run under the bridge since I saw this fine old poet; if he lives he must be nearly eighty years of age.

Upon my word I had quite forgotten that at this moment I am a "playgoer." Life is very complicated, and there are as many things to remember, as in striking a golf ball from the tee.

As a playgoer, then, permit me to state that Echegaray, the Spanish poet and dramatist, has recently published in a Madrid newspaper a satirical dialogue, which takes a pessimistic view of affairs in his own country. The worst enemy of Spain could not have looked at its condition in a gloomier way. A father and son are walking together, when the father says:

"My dear son, I think it is time that you thought something about the choice of a profession. What do you want to be? Would you like to be a professor? Then you might become famous, a light of science honored and valued by everybody."

"And go hungry," answered the son. "No, father; and, besides, I should have to learn a great deal too much to do that."

"You can be a statesman, and then become a state councillor, or possibly a prime minister."

"In order to be murdered then. No, father, I should have to be too much of a toady and lickspittle for that."

"Then you might become a politician. As a deputy you would be flattered and sought out, and you would not have to do anything or know anything for that position. Any man can say 'Yes' or 'No,' and to promise a thing without ever doing it is not difficult."

"Ah, that might be good; but not to be dependent on the will of the people. It changes before one knows it."

"Then a priest, after that a bishop, a cardinal, or even the Pope, perhaps, in the end?"

"And have no sweetheart; not dare to kiss, and live as a prisoner. That is no life for a Spaniard."

"Then what will you be? A soldier?—a general?—a—?"

"And be overwhelmed by an uprising in Cuba or the Philippines! No, thank you."

"Well, a king you cannot be."

"And I don't want to be one. A poor king, never; but that, that is what I would like to be! Do you see?" and the boy pointed to a superb carriage in which a man, beautifully dressed, sat, while the people swarmed around him.

"Yes, father, that is what I would be—a hero whom the people love and honor; whom they shout to and glorify; to whom gold flies, and to whom the people in life give honors and after death a fame of which generations talk. Yes, father, I will be a bullfighter."

The *Sun* points out that it possibly might be worth while to bear in mind while reading Señor Echegaray's mournful dialogue that his latest play was a great failure in Madrid and was hissed off the stage; and it was not a political drama.

An Englishman, writing to the *Chap-Book*, airs his views of the American drama and American dramatic criticism. His views need airing—and fumigating.

"Am I right," he asks, "in supposing that the drama in America holds a rather lower place than it has won for itself in England? The men at the top of the profession in London seem to me to be far more serious about their art, far more intellectually interested in it, and therefore far more respected and sought after socially than even the foremost actors in New York. Men like Irving, Tree, Wyndham, George Alexander and Bancroft are to be met with everywhere in London society. The Prince of Wales has often climbed the rickety staircase leading to the Beefsteak Room of the Lyceum Theatre, where young George IV. and his fellow roisterers grilled their steaks and drank each his three bottles of port before setting out to make a night of it. And you will meet there, under the incomparable presidency of Sir Henry Irving, pretty nearly every man and woman of note in London. If there were a Beefsteak Room at the Empire in New York would the Four Hundred condescend to go to it? I doubt it very much."

"Again, London actors are expected to do something besides act. Irving is continually writing and lecturing on the drama and the training of actors. Tree and Alexander have both delivered addresses before literary societies of first-rate standing on Shakespeare and the theory and practice of acting. Pinero and Grundy and Henry Arthur Jones are constantly asked to speak on playwriting, and always arouse a good deal of discussion. Has Mr. Sothern ever written an article on Anthony Hope for the *North American Review*? I am not sure; but, again, I should doubt it. Has Mr. Drew ever lectured on

the hidden secrets of his art? Has Mr. Hoyt or Mr. Gillette? Would their lives be worth living if they were to try? The intolerable amount of vulgar trash that is written in New York about actors and actresses, their personal appearance and their lives at home has made the American public look on them, as far as I can see, in the light of licensed jesters, mere playthings for the amusement of the matinee girl and other democratic institutions.

The newspaper press would simply not allow them to lapse into seriousness. It follows naturally that London critics treat plays and performers with considerably more respect than is shown to either in New York. Bernard Shaw, Mr. Archer, Mr. A. B. Walkley and Clement Scott seem to me to write with more grasp and understanding than any American I have read, except Mr. William Winter, whom I would place with Clement Scott as easily below the other three. Altogether, though of course I may be quite wrong, the English drama appears to be far sounder, intellectually and socially, than the American.

\* \* \*

Let us go through this *seriatim*, and see what may be made of it. In the first place he is quite right in assuming that the drama is on a lower plane here, and that players occupy a lower social position. Mr. John Drew has a few club friends, but it can hardly be said that he moves in society, and Mr. Drew is probably nearer society than any other professional player. But in London matters are not so entirely different, and it should be kept in mind that the "society" in which you may meet Beerbohm Tree or George Alexander is exactly that society in which you may meet Sam Lewis, who has lent you money, or "Dickie, the Bookie," who has won it from you.

There, too, you will meet the "ladies of the dramatic peerage," such as the Countess of Orkney, and May Yohe, who is now the hope of the Pelham Clintons. Of course this is "society" of a sort; now and then the First Gentleman in Europe takes a dip into it, as lesser mortals take a plunge at Brighton; wits and beauties are to be found there, men of family and sheer blackguards; all the odds and ends of London life. Of course there is another "society" in London, from which the professional player is as rigidly excluded as the professional jockey or the American millionaire.

It all comes to this: In the semi-Bohemian society of London—as of New York and Paris—the actor is welcome, but the more exclusive circles shut their doors on him. There are certain drawing rooms into which he can gain admittance only as a hired performer. Yet, take it all in all, the player is better treated in London.

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"London actors are expected to do something besides act."

Ah! there is the rub of the whole question. Sir Henry Irving is continually lecturing and speech-making; he opens a new library to-day, and to-morrow "dedicates a penny reading" (as an English newspaper said once); he is immensely active in a public sort of way. Very well; it was for this he was knighted; it is for this he is tolerated in society of a sort. London has not abated one jot or tittle of the antique prejudice against the player, but London is gross with provincial hypocrisy, and accepts the player on the pretense that he is a "lecturer" or a "dedicator of penny readings." It is a transparent piece of hypocrisy, but effective.

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But what is to be said of a Londoner who sets the maudlin Mr. Clement Scott above William Archer, A. B. Walkley and George Bernard Shaw as critics of the drama? I do not know that there is anything to be said. He has usurped Dogberry's function and written himself down an ass. Clement Scott is an illiterate sentimental, who has gone snivelling through life tied to the apron strings of the dramatic Mrs. Grundy. He has never written one instructive paragraph on the drama, and he has written mighty few honest ones.

The subject is too silly for discussion.

#### VIEWS AND REVIEWS.

**M.** MARCEL PREVOST, the author of "Les Demi Vierges" and "Le Jardin Secret," and other novels popular in France, is very much annoyed at the fact that the English speaking nations describe the works of French novelists as frightfully immoral. He resolves therefore to carry the war into the enemy's country and examine what the Anglo-Saxon calls morality.

He takes up two books as representatives of the two tendencies of the present English romance. The first is, I regret to say, "The Manxman," which he correctly describes as one of those long "melodramatic tales which are so successful on the other side of the Channel." The other book is "An Odd Experiment," by Hannah Lynch, which he considers belongs to the psychological school of George Meredith and Robert Louis Stevenson. A very remarkable conjunction of names.

M. Prevost then translates the scene between Pete and Kate, and continues: "If a French novelist takes such a subject he would make Kate married to Pete, and Philip simply her lover." The English would reckon this immoral and marked with French perversity. In "The Manxman" there is no violation of the sixth commandment, and therefore the morals of England are saved. All the young girls in Great Britain have read "The Manxman" and have never blushed at Mr. Hall Caine's scene of the courtship.

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The other book "An Odd Experiment" likewise troubles him, by the fact that a young girl in good society is led astray by a married man.

Mrs. Raymond is a model wife and a model mother; she is a woman of

strong mind and far above all vulgar sentiments. Her husband has such confidence in her that he confesses to her this little affair. What's to be done now? Every Frenchwoman and most Englishwomen would have adopted another in preference to the solution chosen by Mrs. Raymond. Mrs. Raymond calls upon Miss Blanche and asks her to come and stay with them. "I can assure you," says M. Prevost, "that the author has had the talent to make a success of this situation and render it almost probable."

Of course this odd experiment turns out for the benefit of Mrs. Raymond and the two lovers separate in the last chapter.

"Now here is a subject," he cries, "that would terrify a French novelist. As a conscientious artist he would feel himself obliged to explain how this young lady got into such trouble. Now how does the English author get out of it? By the magic words kiss and lips." The inconvenience is that the reader must be in the secret, and M. Prevost was so inexperienced that he never discovered the root of the matter till he was within ten pages of the end.

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French critics of English works and English critics of French works fall into the same errors. In the first place, English critics never take into account the strict education and hourly supervision of a young girl in France. If she goes to school an attendant goes with her; when she comes back from school the same attendant comes back with her. Everything she reads is carefully scrutinized before it could get into her hands, and she is practically allowed to make no acquaintances out of her own family. Now, with us girls and boys are brought up together. They join in the same game, they read the same books, and therefore the young girl will naturally, in any picture of our society or, we may say, of Teutonic society, play a considerable part before her marriage.

In France it is not going too far to say that novels are not admitted into the majority of respectable houses, and certainly are not allowed to fall into the hands of the young people unless they are of the very good and goody character, like those of Madame de Witt. But with us the novel is for the whole house. We find it on the drawing room table, we find it in the seat of an arm chair, we find it flung onto the sofa; it is everywhere. And without denying to France the title of civilized, we may quote a paragraph from the *Sun* which says:

It is certain that in civilized countries one-half of the human race—we refer, of course, to the women—derive almost the whole of what they learn, beyond the results of first-hand observation, from novel reading, and it is true also that the reading of most men after they have begun to earn a living is confined to novels and newspapers.

The French novel, on the contrary, is distinctly written for men, for men of the world, for men of experience, and hence most of these productions might be labeled like Kahn's Museum, "For Gentlemen Only." It is beyond doubt that the French writers discuss with marvelous art and deep insight some psychological problems, but too often they select problems of an unpleasant and unnecessary character. The result of which is that most French novels had better be left to their native language.

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The young woman problem which exercises M. Provost to such an extent, although he says in one of his books "Beaucoup de jeunes filles n'ont aucune vraie pudeur," furnishes plots to the Dane Carl Ewald and the Swede Anna Margret Holmgren. The former in his latest work introduces us to Eva, a young lady of good family, and the consequences of a false step, personal and social, form the contents of the book.

To explain the young lady's false step Ewald supposes a light minded and frivolous mother, who, by gossiping about some equivocal events of her youth to her young daughter, has corrupted the imagination of the girl. Eva, the fallen one, has a very correct sister, who becomes correctly engaged and correctly married.

The wicked lover disappears to avoid scandal. Eva goes abroad and leaves her infant child. She comes back to her father's house and is a young, beautiful girl once more.

After some time a wooer appears, to whom, as to all the world the little, slip is entirely unknown. He is the brother of Eva's very correct brother-in-law. When he proposes to her she refers him to his brother. The revelation takes place and the lover runs away without saying good-bye.

Then the mother sets to work to get her daughter married. The daughter is prettier than she has ever been before, and the mother, in spite of her opposition, takes her into society. She at last hooks a rich merchant, no longer young but a brilliant *parti*. Eva remains quite passive, but a longing for her child gnaws at her heart. As often as she sees her sister's child she is in anguish at the thought that her own is being brought up by some loveless hand in some strange country. Then she makes the acquaintance of a clergyman whose mission in life is to look after deserted children. She enthusiastically takes part in all his labors for the benefit of these worse than orphans.

The merchant makes his proposal; she refuses it with a feeling that she is unworthy of such a man. Her mother is angry, and Eva, through her exertions in behalf of the orphan and with thoughts of her own child, falls very sick. As soon as she is well she declares to her family her resolution to have her child with her. The parents violently oppose it, so she leaves her home, and in some lonely place or other devotes herself to the care of her son and that of other motherless children. Her early lover returns, but she dismisses him.

Of course there is nothing very new in this story, which is of a very conventional type.

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The title of the other book, that by the Swedish lady, is "Madame Strahle." But Madame Strahle is not the heroine of the book. The heroine

is her daughter, and everything that this daughter does is reflected in the observations of the mother, who is a woman of a very different turn of mind. Madame Strahle, in fact, has been married when she was an inexperienced, stupid young thing, and now she is a widow with an only daughter.

The daughter is a modern young woman; she won't be confirmed; she goes to college; she rides a bicycle; she is a *hail-fellow-well-met* with all the young people of her own age; she becomes a student of medicine, and resolves to look out for her future husband in the light of her own experience. The mother, in her æsthetic idealism, doesn't sympathize with her daughter's conduct, but as they do not interfere with the latter she warns her daughter with a shake of the head.

In both these novels the defect is that they are too clearly novels with a moral, or, rather, they are tendency novels. It may be remarked, however, that while the older German and Scandinavian novelists who wrote about the young women confined themselves to what the Germans call the Backfish—the young woman who smells of bread and butter, or who is wise before her time or impudent or ridiculous. It is only the girl of lower rank that was introduced into these older novels as having any experiences. The progress of events, however, now puts at the novelist's disposal the young women of quite a different character who require better historians than Mr. Benson or Anna Holmgren.

Clovis Hugues is at present engaged in writing a poem on Joan of Arc. In an interview he said: "It's like this: I have written a long poem about Joan of Arc; but don't be alarmed, it won't be an epic. The epic, as it is generally conceived by us, is the utter negation of the genius of our race. The chanson de geste, that harmonious flower of our territory, is, on the other hand, simple and naïve. It is to that that I have gone. Besides, Joan herself alone would have dragged me thither if I had shown any signs of fluttering about elsewhere. The robust and saintly heroine of France has no need of any embellishments of the imagination. She is beautiful because she is beautiful. Don't try to put an aureole around her, for if you do you run the risk of destroying the natural aureole she possesses. Poets always have done a little too much of this. Not one of them would see her such as she was and such as she is still. Joan is at once a dream of grace and will; but her dream has nothing morbid; her grace is robust, and her will had sources which will remain forever mysterious. That which she incarnates is the soul of France, brave, gay and flourishing.

"That France is the France of our old chansons de geste, my poem will therefore be rather a geste than a chant. I should like it to seem spontaneous. Imagine the shepherd girl dictating and the poet writing. All this looks trivial, but beneath it there is immeasurable ambition, and I have that ambition. When you begin to ride with Joan of Arc one never knows how far one will go.

"She has already taken me on as far as 4,000 verses—a rather long journey you will see; but I have halted occasionally to let her get breath."

Clovis Hugues has always had a great attraction for me. I like his verses; they are, as he says, very simple and naïve. None of the affectation of Mallarmé, none of the nonsense of the impressionists, none of the filagree work of Theophile Gautier, nor the morbid psychology of Verlaine. He has been lately telling a curious story about a little imposition he once assisted in. Schaunard, the friend of Murger, was one of the most original of men. One day he came and said to Hugues that he was going to publish his memoirs. The only thing he wanted was an unpublished poem by Murger; would not Clovis Hugues give him one?

Hugues replied that he hadn't one.

Then said Schaunard : " You must write me one."

Hugues got into a rage, but Schaunard pacified him.

"See here, I must have an unpublished poem by Murger. It must date from his early period. I promise that this is the last time I play tricks upon my friends, and if ever I go to heaven you can tell people what we have done."

The result of this was a poem to Queen Margot of about forty lines, which was duly printed in the memoir with a note ; " Murger has already his personal mark; every one of his verses is worthy of him. It is remarkable that the poem to Queen Margot can be sung to the well-known tune ' Musette. ' " Another note states that Murger wrote the first three stanzas in one sitting and added the others afterward. These verses of Clovis Hugues in imitation of Murger have often been reprinted, and Schaunard as often as he met his accomplice used to say :

" We are two awful blackguards ! "

Shakespeare again. This time it is a German. Edwin Bormann, the Shakespeare killer of Leipsic, has produced a new book. It is a reprint of a very scarce little work, a copy of which he found in the British Museum. It contains fifty-two Latin poems on the death of Francis Bacon. These poems are written by well-known men, poets, writers, divines, lawyers, statesmen, university professors and school teachers. They all praise Bacon as the head of English poetry and the greatest theatrical poet, and they repeatedly allude to Bacon's pseudonym of Shakespeare.

For instance, Bacon's title, *Veralam*, may be regarded as a translation of Shakespeare, for the first syllable, *veru*, is the Latin for a "spit," and lamm is a vulgar word that perhaps nowadays may be interpreted by slug. Beaumont and Fletcher, for instance, speak of a man whose dull body will require a lamming. His second title, *St. Alban*, according to Dr. Bormann, indisputably refers to the name of Shakespeare, but he doesn't tell us why. Bormann's investigation of all these poems is carried out with true German accuracy, and he prints several of them. H. C.

H. C.

## The Stage Abroad.

ERNST VON WOLZOGEN has produced a play that bears the barbaric title of "Ummjamwewe." But the African state Ummjamwewe is not the scene of the piece. The action takes place in Berlin, and the hero is supposed to be the African traveler Dr. Peters, who was dismissed from his office as governor at the Cameroons for cruelty and licentiousness.

In the play he is the modern man of action, persevering, remorseless, trampling under foot all obstacles, marching over corpses toward his object. All the women, moreover, are in love with him; they flock about him as if he were a pianist, or a tenor, or an acrobat, or a bull fighter. He knows neither love, nor gratitude, nor sentiment, nor remorse; he only knows his mission. Yet with all this he possesses a certain amount of courtesy and gaiety which takes off from his general brutality.

This hero, Dr. Franz Ewert, returns from Africa; his fondest wish is to conquer Umjamwe for Germany. He has to contend with the opponents of Germany's colonial policy and the timidity of men of business, but the women are all on his side. He has a sweetheart Clara, a little Viennese actress, but in spite of this Frau Gerth and others fling themselves at his head. But he leaves them all, hands Clara over to a friend with the words: "You will not despise her because she was mine," and goes off to Africa with his negro servant. This incident gives some idea of the coarseness of most of the characters. The last act is very confused and weak, but in spite of all the author and the actors received calls when the curtain fell. But the motive and tendency of the piece, the glorification of that colonial policy which so many Germans from Prince Bismarck downward look on with distrust, aroused part of the audience to fury, and the performance closed amid hoots and hisses.

The Lessing Theatre, where Wolzogen's piece was given, has made itself a name for its sensational productions. The rows about Dr. Mackenzie and Schweninger, the scandal of the anonymous letters, the last "hold up" of a railroad train—anything, in fact, that attracts public attention—furnish the materials for its productions. This is, however, the first attempt to exploit on the stage the colonial policy of the Emperor.

Dorval, the manager of Réjane, lately received on the same day and the same hour communications from the director of the theatre at Copenhagen and the intendant of a German house. He at once wired to the two rivals and stated the perplexity he was in. "Auction her!" replied the valiant Dane. The German expressed his assent to such an arrangement. M. Dorval appointed Carl Strakosch as auctioneer, and for three days the wires were kept hot with bids. At last the Dane was victorious with an offer of 8,100 frs., or \$1,620 for each performance.

The theatre-goers of London are now in full enjoyment of a comic opera. It is called "Rip Van Winkle." There is an immensity of local color in the piece—that is, local color à l'Anglaise. For instance, the libretto contains passages such as this:

RIP. Well, well, I guess I be so mighty dry  
There's not a mortal breathing 'neath the sky  
Hath such an overpowering thirst as I!  
Landlord, what ho!

[*RIP knocks at the door of the inn; there is no answer.*]  
Perhaps because my voice he know  
He come so slow!  
Landlord, what ho;  
[*he knocks again and louder.*]  
What! Ho! Ho! Ho! Ho!! Ho!!!

[*VEDDER appears at the door.*]

VED. Ah, Master Rip, it's you!

RIP. It's me, that's true!—  
Why do you keep me standing here  
When I be parched for lager beer?  
So slow you come when I do call  
I wonder that you do a business at all!

VED. Were all my customers like you,  
No business, Rip, should I do!

RIP. Ungrateful! When I drink as much as any!  
VED. Yes, that you do, and never pay a penny!  
RIP. You can "chaluck" (*sic!*) it up behind the door!

[*RIP points to the door.*]

VED. Never no more! Never no more!

RIP. You've done it a hundred times before!  
Now, there's nothing I can do about it.

The music is fully up to the level of this inspiring text.

The old Alcazar is to be pulled down. The fortune of the place was made by the once famous Terese, or rather Teresa. Here she drew crowds by her Rien n'est sacre pour un sapeur, and the Canards Tyroliens. She left Paris long ago and settled down to a quiet country life, and the place she rendered famous had nothing left but to disappear.

## Monday Night's Plays.

MISS MAUDE ADAMS is a fetching little woman, with kittenish ways and a queer little nasal accent. As a star, however, she sheds but a feeble light. In the first place she cannot act. She has never learned to paint a character. Her palette is monotonous. Her entire stock in trade—as yet—is her simpering, virginal, Yankeeified little personality. It is not much, the dear Lord knows, but in the present dark poverty of the stage a penny rushlight may make quite a little light. Miss Adams' penn'orth of talent is not to be despised. Mr. Frohman's claque loyally applauded her début, and all that was possible to push her into notoriety was done. Still it's a pity she cannot act.

The vehicle on which she rode to the centre of the stage was J. M. Barrie's "The Little Minister," an artless adaptation of certain scenes in the book of sketches bearing the same name. It was not well done. Perhaps it is remarkable that it should have been done at all. It afforded Miss Adams an opportunity for displaying her girlishness, her pretty Yankee impertinences, and her tears. At bottom it was an oft-told melodrama, embroidered with Scotch furbelows of the fashionable, quasi-religious sort.

Of course Mr. C. Frohman is not a Scot, and in placing a Scotch play on the stage much had to be done by guesswork. The result was pathetic or laughable, as you care to look at it. A collection of accents, culled from Broadway, the Bowery, Cork and Gowanus, hardly gave the illusion of Scotch life. Indeed, it was a bewildering combination. Mr. Barrie has just cause for complaint. He would never have recognized his personages in the strange figures that mandered about the stage of the Empire Theatre. Even W. H. Thompson, a sterling actor of character parts, did not seem quite certain whether he hailed from Thrums or the Yorkshire quarries. On the whole "The Little Minister" is a striking illustration of the carelessness, artlessness and ignorance with which the drama is doled out to New Yorkers. The whole picture was false, and at no time was the spirit of the play given.

A dull little piece of sentimentality, badly played—this is "The Little Minister." Miss Maude Adams seemed to please her friends of the opening night; if she has plenty of devoted, art defying friends, she may be happy yet. In her flight as a stellar actress she will certainly need them.

The cast was:

Gavin Dishart.....	Robert Edeson
Lord Rintoul.....	Eugene Jepson
Captain Halliwell.....	Guy Standing
Lady Babbie, Lord Rintoul's daughter.....	Maude Adams
Felice, her maid.....	Margaret Gordon
Twaits, butler.....	Frederick Spencer
Thomas Whamond, chief elder.....	William H. Thompson (Of the Empire Theatre Stock Company)
Bob Dow.....	George Fawcett
Micah Dow.....	Jessie Mackey
Snecky Hobart.....	Wallace Jackson
Andrew Mealmaker { elders, {	F. Payton Cooper
Silva Tosh.....	Norman Campbell
Sargent Davidson.....	Wilfred Buckland
Joe Cruickshanks, atheist.....	Thomas Valentine
Nannie Webster.....	Kate Ten Eyck
Jean, manse servant.....	Nell Stone Fulton

A great many first-nighters abandoned Mr. Barrie's play after the third act, and journeyed to Koster & Bial's to "assist" at Cléo de Mérode's début. Those who had seen her in Paris had no sky-scraping anticipations, and it is well that they had not. Cléo was just what we all knew she was—a coryphée, who made up for a lack of choreographic ability by a slim, pretty figure, youth and bronzed hair. Even among the rather commonplace dancers with whom she appeared she was not conspicuous.

The American public loves to be humbugged, and since Cléo is a precious little humbug she will, doubtless, do very well.

At the Herald Square, the "French Maid" was exposed. This is a farce of the kind euphuistically described as musical. It proved to be a mildly diverting entertainment. Its actors were not remarkable. The music was the usual sort of tamed noise, and even the singing was below the not very high average of Mr. Rice's productions. There is no reason, however, why the thing should not be furbished up to please the rather weak minded folk who like that sort of entertainment of which "The Girl from Paris" was a fair type.

## London's Past Joys.

THE Londoner in the long past might retire to Bagnigge Wells, near the present King's Cross, or Florida Gardens, Brompton (Brompton was noted 100 years ago for its "salubrious air"), or the Marylebone gardens and Bowling Green, mentioned by Pepys as "a pretty place," so long ago as 1668, or the Bayswater Tea Gardens, which flourished till after the middle of the present century, there to sit in a summer house overgrown with honeysuckle and sweetbrier, drinking tea, then held in much esteem as a fashionable

beverage, and eating cheese cakes, "heart cakes," Chelsea buns, syllabubs, jellies, creams, hot loaves, roll and butter, while a band performed a concerto by Corelli or the last new composition by Mr. Händel, "The Master of Musick," or a singer gave the last new song by Dr. Arne.

Afterward the visitors might enjoy the privilege of drinking new milk from the cow and picking flowers and fruit, "fresh every hour in the day," a great attraction, doubtless, for Londoners at a period when fruit and flowers were neither so cheap nor abundant in the metropolis as they are at present. Nor were more artificial amusements lacking. In addition to illuminations, fireworks and masquerades, attended by the world of fashion from princes downward, there were miscellaneous entertainments of every sort.

A high scaffolding was erected in Marylebone Gardens in 1736 for a predecessor of Blondin called "the flying man," who was advertised to fly down on a rope pushing a wheelbarrow before him. In May, 1785, Lunardi, the first aeronaut who went up in a balloon in England, and was quaintly called "the first aerial traveler in English atmosphere" by contemporary prints, descended unexpectedly one afternoon in the Adam and Eve Tea Gardens, in the neighborhood of Tottenham Court road, then a resort of fashion, and was uproariously welcomed by the populace in acknowledgment of his flight.

Later on aeronautic flights became a special feature of all these pleasure gardens. Ponds containing goldfish—a novelty in the middle of the eighteenth century—were reckoned as another of their special attractions and were advertised as "gold and silver fish, which afford pleasing ideas to every spectator."—*Temple Bar*.

## BOOKS OF THE WEEK.

A UNIQUE and valuable addition to the literature of the stage and an unusual treat for those interested in illusions of all sorts, optical and otherwise, is the volume of nearly 560 pages called "Magic; Stage Illusions and Scientific Diversions, including Trick Photography," which has just appeared from the press of Munn & Co., New York.

This entertaining and instructive work was compiled and edited by Albert A. Hopkins, editor of the *Scientific American Cyclopaedia of Receipts, Notes and Queries*, and its value is enhanced by an introduction by Henry Ridgely Evans, of the Bureau of Education at Washington, the author of more than one comic opera libretto and of a book called "Hours With the Ghosts; or, Nineteenth Century Witchcraft," now in press.

Mr. Evans' introduction gives a complete history of so-called magic and magicians. He tells of their trials and triumphs and of their numerous clever inventions in the line of "white magic," and tells it all in a fascinating manner, showing a profound knowledge of his subject, for Mr. Evans is himself an adept in the art of legerdemain.

Following the introduction are given complete exposés of mysterious disappearances, cabinet tricks, &c., that have been used on the stage for many years to mystify the public, and which have puzzled even those in the inner circles of magic. Then comes a chapter devoted to optical tricks, including those practiced at the Cabaret du Neant of Paris, an imitation of which was lately seen in this city. Stage decapitations and effects obtained by combinations of lights and mirrors are also treated, with aerial suspensions and the "Haunted Swing," so familiar to visitors to Coney Island; curious experiments with the Roentgen rays, spirit rapping by electricity and other modern marvels.

There is a chapter on the minor conjuring tricks and alleged spirit slate-writing, with a full and carefully written explanation of the late Robert Heller's second-sight test. The feats of jugglers, sword-swallowers, knife-throwers, dancers on glass and other performers are described, and ventriloquism and animated puppets are given a fair share of attention. Then Mr. Evans contributes a chapter on Shadowgraphy, after which many of the ancient mysteries of Old World priestcraft are exposed and many modern toys, novelties and automatic musical instruments are shown to be almost as old as the eternal hills.

Book III. is devoted to theatrical science. This portion of the work has been largely taken from observations behind the scenes of the Metropolitan Opera House in this city. The construction of a well appointed stage is explained so as to be readily understood by the veriest tyro in matters theatrical, and the painting and handling of scenery, the methods of lighting, the making of "properties" and other stage accessories are fully described. A chapter on the various stages of the world deals with the double stage of the Madison Square (now Hoyt's) Theatre, New York; the ill-fated Spectatorium, in Chicago; Proctor's Pleasure Palace, this city, which has one stage and two auditoriums, and many other stages, both ancient and modern, which do or did have extraordinary features of construction. Stage effects, such as thunder, lightning, rain, sunrises, moonlight, the movement of the ocean, battles, &c., are described, and many other secrets of the theatre are laid bare to the vulgar eye.

The swan and the swan boat in "Lohengrin," the floating Rhine daughters in "Rheingold," apparitions in "Der Freischütz," the enchanted book in "Hans Heiling," the palm tree in "The Queen of Sheba," which bends to the blast; the columns of the Temple of Dagon in "Samson and Delilah," the horse race in "The County Fair," Siegfried's forge, Siegfried's dragon, the unspeakable Fafner, Wotan's electric spear, serpentine dancing with colored light effects, and many other things which opera and play goers have so long wished to understand, will be found in this amusing volume.

The Aquatic Theatre, Paris, is given a chapter by itself. So is the scientific electrical entertainment known as "A Trip to the Moon." Cycloramas, fireworks, automata and curious toys, including the phonograph, puzzles, the street fakir's stock-in-trade, the planchette, magic mirrors, trick and composite photography, chromo-photography, the kinetograph, tachyscope, kinetoscope, vitascope, mutoscope, mutoscope, cinematograph, and micromotroscope all have their place here.

There is an appendix containing some additional illusions and a complete bibliography of natural magic and prestidigitation, by Mr. Evans, and an index to the entire work. There are 400 illustrations, which must in most cases be considered as explanatory rather than artistic. However, they serve their purpose, and that is everything. The binding is appropriate. "Magic" deserves a large and appreciative audience, which it will doubtless secure.

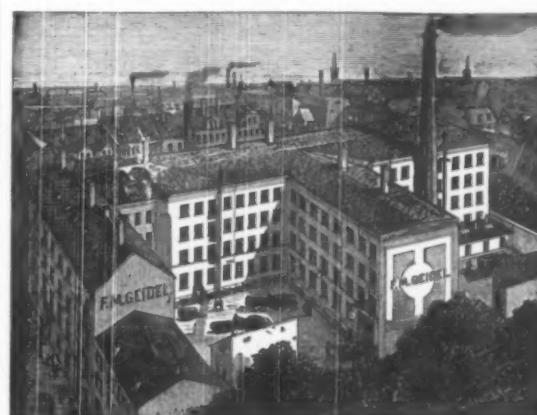
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